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# CHARACTER SKETCHES OF ROMANCE, FICTION, AND THE DRAMA.

A REVISED AMERICAN EDITION  
OF THE READER'S COMPANION.

*La Cigale*  
BY

THE REV. E. COBBHAM BREWER, D. D.

NEW YORK: G. P. PUTNAM'S SONS, 1874.

ARTON. "Oh, France, thy land is free,  
I would see and hear thee  
Thy crimes I will forgive  
But never can I forget  
But all heart-furning of ours will cease,  
To home returning, seek rest and peace.  
My dear old home of long years,  
Shall I at home forget thee?  
My home so sweet, my heart's home,  
Shall I at home forget thee?"

"La Cigale."

NEW YORK: G. P. PUTNAM'S SONS, 1874.  
M. D. C. C. C. C.

## *La Cigale*



*E. Metzmacher, Artist*

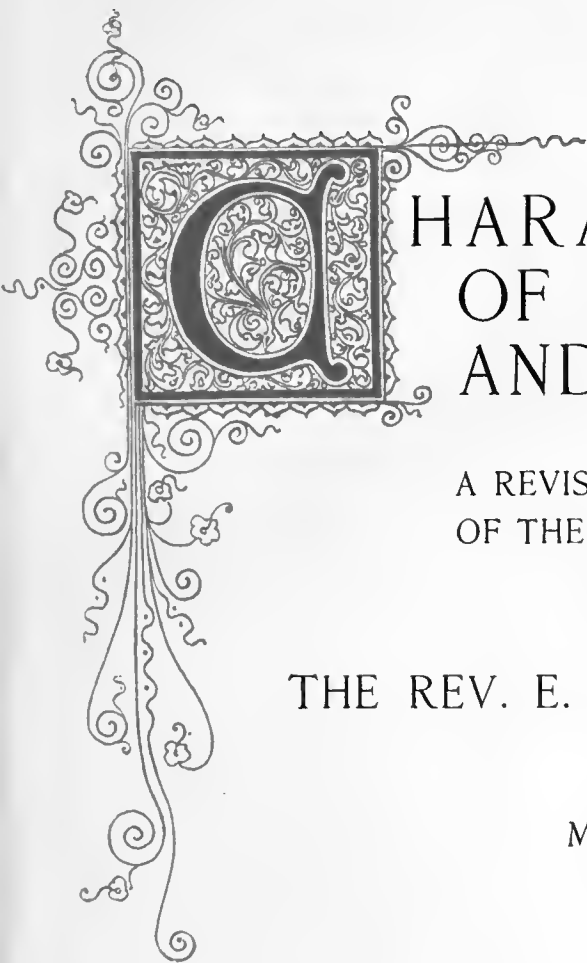
*M*ARTON. "Ob, Franz, 'tis hard to live,  
Would we had never met.  
Thy crime I may forgive  
But ne'er can I forget.

*But all heart-burning at once will cease,  
To home returning, seek rest and peace.*

• • • • •

*My dear old home of by-gone years,  
Shall I at home forget my tears ;  
My home so sweet, my dear old home,  
Shall I at home forget my tears."*

*"La Cigale."*



# CHARACTER SKETCHES OF ROMANCE, FICTION AND THE DRAMA :: ::

A REVISED AMERICAN EDITION  
OF THE READER'S HANDBOOK

BY  
THE REV. E. COBHAM BREWER, LL.D.

EDITED BY  
MARION HARLAND

VOLUME III



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## CHARACTER SKETCHES OF ROMANCE, FICTION, AND THE DRAMA.



**FALKLAND**, an aristocratic gentleman, of a noble, loving nature, but the victim of false honor and morbid refinement of feeling. Under great provocation, he was goaded on to commit murder, but being tried was honorably acquitted, and another person was executed for the crime. Caleb Williams, a lad in Falkland's service, accidentally became acquainted with these secret facts, but, unable to live in the house under the suspicious eyes of Falkland, he ran away. Falkland tracked him from place to place, like a blood-hound, and at length arrested him for robbery. The true statement now came out, and Falkland died of shame and broken spirit.—W. Godwin, *Caleb Williams* (1794).

\*.\* This tale has been dramatized by G. Colman, under the title of *The Iron Chest*, in which Falkland is called "Sir Edward Mortimer," and Caleb Williams is called "Wilford."

**False One** (*The*), a tragedy by Beaumont and Fletcher (1619). The subject is

the amours of Julius Cæsar and Cleopatra.

**Falsetto** (*Signor*), a man who fawns on Fazio in prosperity, and turns his back on him when fallen into disgrace.—Dean Milman, *Fazio* (1815).

**Falstaff** (*Sir John*), in *The Merry Wives of Windsor*, and in the two parts of *Henry IV.*, by Shakespeare. In *Henry V.*, his death is described by Mrs. Quickly, hostess of an inn in Eastcheap. In the comedy, Sir John is represented as making love to Mrs. Page, who "fools him to the top of his bent." In the historic plays, he is represented as a soldier and a wit, the boon companion of "Mad-cap Hal" (the prince of Wales). In both cases, he is a mountain of fat, sensual, mendacious, boastful, and fond of practical jokes.

In the king's army, "Sir John" was Captain, "Peto" Lieutenant, "Pistol" ancient [ensign], and "Bardolph" Corporal.

C. R. Leslie says: "Quin's 'Falstaff' must have been glorious. Since Garrick's time there have been more than one 'Richard,' 'Hamlet,' 'Romeo,' 'Macbeth,' and 'Lear;' but since Quin

[1693-1766] only one 'Falstaff,' John Henderson [1747-1786]."

Falstaff, unimitated, inimitable, Falstaff, how shall I describe thee? Thou compound of sense and vice: of sense which may be admired, but not esteemed; of vice which may be despised, but hardly detested. "Falstaff" is a character loaded with faults, and with those faults which naturally produce contempt. He is a thief and a glutton, a coward and a boaster, always ready to cheat the weak and prey upon the poor, to terrify the timorous and insult the defenceless. At once obsequious and malignant—yet the man thus corrupt, thus despicable, makes himself necessary to the prince by perpetual gaiety, and by unfailing power of exciting laughter.—Dr. Johnson.

**Fanciful** (*Lady*), a vain, conceited beauty, who calls herself "nice, strangely nice," and says she was formed "to make the whole creation uneasy." She loves Heartfree, a railer against women, and when he proposes marriage to Belinda, a rival beauty, spreads a most impudent scandal, which, however, reflects only on herself. Heartfree, who at one time was partly in love with her, says to her:

"Nature made you handsome, gave you beauty to a miracle, a shape without a fault, wit enough to make them relish . . . but art has made you become the pity of our sex, and the jest of your own. There's not a feature in your face but you have found the way to teach it some affected convulsion. Your feet, your hands, your very finger-ends, are directed never to move without some ridiculous air, and your language is a suitable trumpet to draw people's eyes upon the raree-show" (act ii. 1).—Vanbrugh, *The Provoked Wife* (1697).

**Fan-Fan**, *alias* **Phelin O'Tug**, "a lolly-pop maker, and manufacturer of maids of honor to the court." This merry, shy, and blundering elf, concealed in a bear-skin, makes love to Christine, the faithful attendant on the Countess Marie. Phelin O'Tug says his mother was too bashful ever to let him know her, and his

father always kept in the back-ground.—E. Stirling, *The Prisoner of State* (1847).

**Fang**, a bullying, insolent magistrate, who would have sent Oliver Twist to prison, on suspicion of theft, if Mr. Brownlow had not interposed on the boy's behalf.—C. Dickens, *Oliver Twist* (1837).

The original of this ill-tempered, bullying magistrate was Mr. Laing, of Hatton Garden, removed from the bench by the home secretary.—John Foster, *Life of Dickens*, iii. 4.

**Fang and Snare**, two sheriff's officers.—Shakespeare, *2 Henry IV* (1598).

**Fanny** (*Robin*). Country girl seduced under promise of marriage by Sergeant Troy. She dies with her child and is buried by Troy's betrothed, who learns after her marriage the tale of Fanny's wrongs.—T. Hardy, *Far from the Madding Crowd* (1874).

**Fanny** (*Lord*). So John Lord Hervey was usually called by the wits of the time, in consequence of his effeminate habits. His appearance was that of a "half-wit, half-fool, half-man, half-beau." He used rouge, drank ass's milk, and took Scotch pills (1694-1743).

Consult Lord Fanny, and confide in Curll [publisher]. Byron, *English Bards and Scotch Reviewers* (1809).

**Fanny** (*Miss*), younger daughter of Mr. Sterling, a rich City merchant. She was clandestinely married to Lovewell. "Gentle-looking, soft-speaking, sweet-smiling, and affable," wanting "nothing but a crook in her hand and a lamb under her arm to be a perfect picture of innocence and simplicity." Every one loved her, and as her marriage was a secret, Sir John Melvil and Lord Ogleby both proposed to her. Her marriage with Lovewell being

## *Falstaff and Mrs. Ford*

*Knesing, Engraver*



**I**N the course of Sir John Falstaff's pursuit of Mrs. Ford, he comes by appointment to her house and makes vigorous love to her.

*Falstaff*

"Have I caught thee, my heavenly jewel? Why, now let me die, for I have lived long enough; this is the period of my ambition; O, this blessed hour!

*Mrs. Ford*

O, sweet Sir John!

*Falstaff*

Mrs. Ford, I cannot cog, I cannot prate, Mistress Ford. Now shall I sin in my wish: I would thy husband were dead; I'll speak it before the best lord, I would make thee my lady.

*Mrs. Ford*

I your lady, Sir John? Alas! I should be a pitiful lady.

*Falstaff*

Let the court of France show me such another; I see how thine eye would emulate the diamond: Thou hast the right arched bent of the brow that becomes the ship-tire, the tire valiant, or any tire of Venetian admittance.

*Mrs. Ford*

A plain kerchief, Sir John, my brows become nothing else, nor that well neither."

*Shakespeare's "Merry Wives of Windsor."*

Falstaff and Mrs. Ford

In the course of Sir John Falstaff's pursuit of Mrs. Ford, he comes of appointment to her house, and a scene of some interest follows.

Falstaff.

Here I am, my dear, I have come to see you, and to let you know that I am still your old friend, and that I am still your old lover.

Mrs. Ford.

O, sweet Sir John!

Falstaff.

My dear, I cannot tell you how much I love you, and how much I am your old friend, and how much I am your old lover.

Mrs. Ford.

My dear, I cannot tell you how much I love you, and how much I am your old friend, and how much I am your old lover.

Falstaff.

My dear, I cannot tell you how much I love you, and how much I am your old friend, and how much I am your old lover.

Mrs. Ford.

My dear, I cannot tell you how much I love you, and how much I am your old friend, and how much I am your old lover.

Shakespeare's "Merry Wives of Windsor."





FALSTAFF AND MRS. FORD.



ultimately made known, her dilemma was removed.—Colman and Garrick, *The Clannestine Marriage* (1766).

**Fan'teries** (3 syl.), foot-soldiers, infantry.

Five other bandes of English fanteries.  
G. Gascoigne, 1535–1577, *The Fruites of Warre* (1575)

**Fantine.** Parisian girl, deserted by her lover and left to support her child as best she can. Her heroic self-devotion is one of the most interesting episodes of *Les Misérables*, a romance by Victor Hugo.

**Faquir**, a religious anchorite, whose life is spent in the severest austerities and mortification.

He diverted himself, however . . . especially with the Brahmins, faquirs, and other enthusiasts who had travelled from the heart of India, and halted on their way with the emir.—W. Beckford, *Vathek* (1786).

**Farçeur** (*The*), Angelo Beolco, the Italian farce-writer. Called *Ruzzante* in Italian, from *ruzzare*, “to play the fool” (1502–1542).

**Farina'ta** [DEGLI UBERTI], a noble Florentine, leader of the Ghibeline faction, and driven from his country in 1250 by the Guelfs (1 syl.). Some ten years later by the aid of Manfred of Naples, he beat the Guelfs, and took all the towns of Tuscany and Florence. Dantê conversed with him in the city of Dis, and represents him as lying in a fiery tomb yet open, and not to be closed till the last judgment day. When the council agreed to raze Florence to the ground, Farinata opposed the measure, and saved the city. Dantê refers to this:

Lo! Farinata . . . his brow  
Somewhat uplifted, cried . . .

“In that affray [i.e. at *Montaperto*, near the river *Arbia*]

I stood not singly . . .  
But singly there I stood, when by consent  
Of all, Florence had to the ground been razed,—  
The one who openly forbade the deed.”

Dante, *Inferno*, x. (1300).

Like Farinata from his fiery tomb.

Longfellow, *Dante*.

### Farm-boy.

“Over the hill the farm-boy goes,  
His shadow lengthens along the land,  
A giant staff in a giant hand.  
In the poplar tree above the spring  
The katydid begins to sing;  
The early dews are falling.

\* \* \* \* \*

And home to the woodland fly the crows,  
While over the hill the farm-boy goes,  
Cheerily calling,

‘Co’ boss! co’ boss! co’! co’! co’!’”

J. T. Trowbridge, *Evening at the Farm* (1857).

**Farmer Finch**, girl who works her invalid father’s farm for him and makes it pay.—Sarah Orne Jewett, *Farmer Finch*.

**Farm-house** (*The*). Modely and Heartwell, two gentlemen of fashion, come into the country and receive hospitality from old Farmer Freehold. Here they make love to his daughter Aura and his niece Flora. The girls, being high-principled, convert the flirtation of the two guests into love, and Heartwell marries the niece, while Modely proposes to Aura, who accepts him, provided he will wait two months and remain constant to her.—John Philip Kemble.

**Farmer George**, George III.; so called because he was like a farmer in dress, manners, and tastes (1738–1820).

**Farmer’s Wife** (*The*), a musical drama by C. Dibdin (1780). Cornflower, a benevolent, high-minded farmer, having saved Emma Belton from the flames of a house

on fire, married her, and they lived together in love and peace till Sir Charles Courtly took a fancy to Mrs. Cornflower, and abducted her. She was soon tracked, and as it was evident that she was no *particeps criminis*, she was restored to her husband, and Sir Charles gave his sister to Mrs. Cornflower's brother in marriage as a peace-offering.

**Farnese Bull** [*Far.nay'.ze*], a colossal group of sculpture, attributed to Apollōnius and Tauriscus of Trallês, in Asia Minor. The group represents Dircê bound by Zethus and Amphi'on to the horns of a bull, for ill-using their mother. It was restored by Bianchi, in 1546, and placed in the Farnesê palace, in Italy.

**Farnese He'rcules** [*Far.nay'.ze*], a name given to Glykon's copy of the famous statue by Lysippos (a Greek sculptor in the time of Alexander "the Great"). It represents Herculês leaning on his club, with one hand on his back. The Farnesê family became extinct in 1731.

**Fashion** (*Sir Brilliant*), a man of the world, who "dresses fashionably, lives fashionably, wins your money fashionably, loses his own fashionably, and does everything fashionably." His fashionable as-servations are, "Let me perish, if . . . !" "May fortune eternally frown on me, if . . . !" "May I never hold four by honors, if . . . !" "May the first woman I meet strike me with a supercilious eyebrow, if . . . !" and so on.—A. Murphy, *The Way to Keep Him* (1760).

**Fashion** (*Tom*), or "Young Fashion," younger brother of Lord Foppington. As his elder brother did not behave well to him, Tom resolved to outwit him, and to this end introduced himself to Sir Tun-

belly Clumsy and his daughter, Miss Hoyden, as Lord Foppington, between whom and the knight a negotiation of marriage had been carried on. Being established in the house, Tom married the heiress, and when the veritable lord appeared, he was treated as an impositor. Tom, however, explained his ruse, and as his lordship treated the knight with great contempt and quitted the house, a reconciliation was easily effected.—Sheridan, *A Trip to Scarborough* (1777).

**Fashionable Lover** (*The*). Lord Abberville, a young man of 23 years of age, promises marriage to Lucinda Bridgemore, the vulgar, spiteful, purse-proud daughter of a London merchant, living in Fish Street Hill. At the house of this merchant Lord Abberville sees a Miss Aubrey, a handsome, modest, lady-like girl, with whom he is greatly smitten. He first tries to corrupt her, and then promises marriage; but Miss Aubrey is already engaged to a Mr. Tyrrel. The vulgarity and ill-nature of Lucinda being quite insurmountable, "the fashionable lover" abandons her. The chief object of the drama is to root out the prejudice which Englishmen at one time entertained against the Scotch, and the chief character is in reality Colin or Cawdie Macleod, a Scotch servant of Lord Abberville.—R. Cumberland (1780).

**Fastolfe** (*Sir John*), in 1 *Henry VI*. This is not the "Sir John Falstaff" of huge proportions and facetious wit, but the Lieutenant-general of the duke of Bedford, and a knight of Garter.

Here had the conquest fully been sealed up  
If Sir John Fastolfe had not played the coward:  
He being in the vanward . . .  
Cowardly fled, not having struck one stroke.

Shakespeare, 1 *Henry VI*. act i. sc. 1 (1589).

## *Faria Enters Dantes' Cell.*

*Janet Lange, Artist*

*J. Fagnion, Engraver*



**E**DMOND DANTES has been falsely accused of conspiring to bring Napoleon back from Elba and restore him to his throne. Upon this charge he is arrested and imprisoned in the Chateau d'If. Here he remains for six years. He resolves to starve himself to death, and for several days refuses to take any of the food brought to him.

"Suddenly, about nine o'clock in the evening, Edmond heard a hollow sound in the wall against which he was lying. It was a continual scratching, as if made by a huge claw, a powerful tooth, or some iron instrument, attacking the stones."

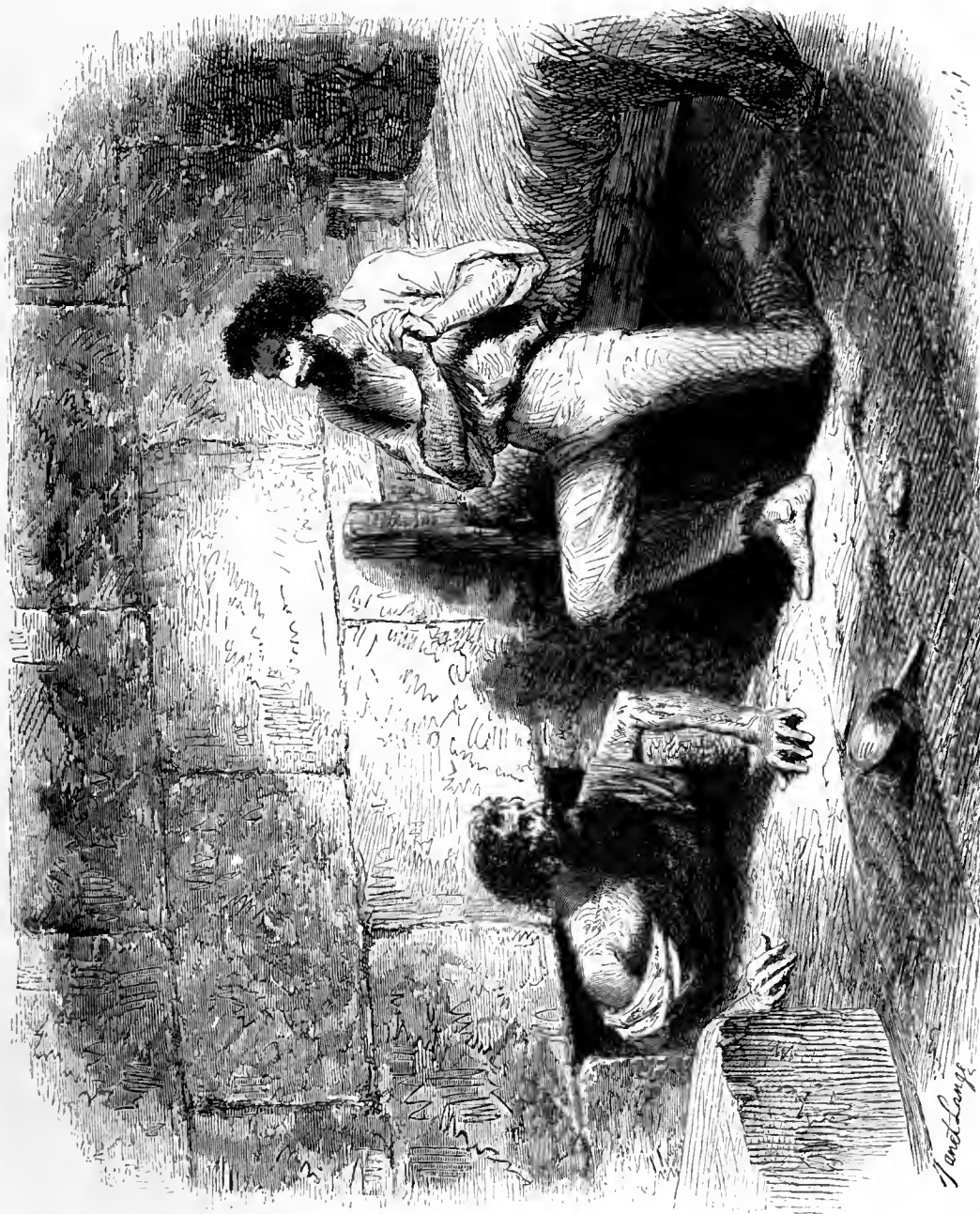
After several days he established communication with the worker, who was another political prisoner, Abbé Faria, and at length the latter made his way to Edmond's room.

"The portion of the floor on which Dantes was leaning his two hands gave way; he cast himself back, whilst a mass of earth and stones disappeared in a hole that opened beneath the aperture he himself had formed. Then, from the bottom of this passage, the depth of which it was impossible to measure, he saw appear first the head, then the shoulders, and lastly, the body of a man, who sprang lightly into his cell."

*Dumas' "Count of Monte Cristo."*







FARIA ENTERS DANTES'S CELL.





From this battell [of *Pataie, in France*] departed without anie stroke stricken, Sir John Fastolfe. . . . The duke of Bedford tooke from him the image of St. George and his garter.—*Holinshed*, ii. 601.

**Fastra'da** or **FASTRADE**, daughter of Count Rudolph and Luitgarde. She was one of the nine wives of Charlemagne.

Those same soft bells at even-tide  
Rang in the ears of Charlemagne,  
As seated by Fastrada's side,  
At Ingelheim, in all his pride,  
He heard their sound with secret pain.  
Longfellow, *Golden Legend*, vi.

**Fat (The)**. Alfonso II. of Portugal (1185, 1212--1223). Charles II. (*le Gros*) of France (832--882). Louis VI. (*le Gros*) of France (1078, 1108--1137).

Edward Bright of Essex weighed 44 stone (616 lbs.) at death (1720--1750). David Lambert of Leicester weighed above 52 stone (739 lbs.) at death (1770--1809).

**Fata Alci'na**, sister of Fata Morga'na. She carried off Astolfo on the back of a whale to her isle, but turned him into a myrtle tree when she tired of him.—Bojardo, *Orlando Innamorato* (1495); Ariosto, *Orlando Furioso* (1516).

**Fata Ar'gea** ("le reina della Fata"), protectress Floridantê.

**Fata Falsire'na**, an enchantress in the *Adonê* of Marini (1623).

**Fata della Fonti**, an enchantress, from whom Mandricardo obtained the arms of Hector.—Bojardo, *Orlando Innamorato* (1495).

**Fata Morga'na**, sister of Arthur, and pupil of Merlin. She lived at the bottom of a lake, and dispensed her treasures to

whom she willed. This fairy is introduced by Bojardo in his *Orlando Innamorato*, first as "Lady Fortune," but subsequently as an enchantress. In Tasso her three daughters (Morganetta, Nivetta, and Carvilia) are introduced.

\*.\* "Fata Morgana" is the name given to a sort of mirage occasionally seen in the Straits of Mess'na.

**Fata Nera and Fata Bianca**, protectresses of Guido'nê and Aquilantê.—Bojardo, *Orlando Innamorato* (1495).

**Fata Silvanella**, an enchantress in *Orlando Innamorato*, by Bojardo (1495).

**Fatal Curiosity**, an epilogue in *Don Quixote* (pt. I. iv. 5, 6). The subject of this tale is the trial of a wife's fidelity. Anselmo, a Florentine gentleman, had married Camilla, and wishing to rejoice over her incorruptible fidelity, induced his friend Lothario to put it to the test. The lady was not trial-proof, but eloped with Lothario. The end was that Anselmo died of grief, Lothario was slain in battle, and Camilla died in a convent (1605).

*Fatal Curiosity*, by George Lillo. Young Wilmot, supposed to have perished at sea, goes to India, and having made his fortune, returns to England. He instantly visits Charlotte, whom he finds still faithful and devotedly attached to him, and then in disguise visits his parents, with whom he deposits a casket. Agnes Wilmot, out of curiosity, opens the casket, and when she discovers that it contains jewels, she and her husband resolve to murder the owner, and secure the contents of the casket. Scarcely have they committed the fatal deed, when Charlotte enters, and tells them it is their own son whom they have killed, whereupon old

Wilmot first stabs his wife and then himself. Thus was the "curiosity" of Agnes fatal to herself, her husband, and her son (1736).

**Fatal Dowry** (*The*), a tragedy by Philip Massinger (1632). Rowe has borrowed much of his *Fair Penitent* from this drama.

**Fatal Marriage** (*The*), a tragedy by Thomas Southern (1659-1746). Isabella, a nun, marries Biron, the eldest son of Count Baldwin. The count disinherits his son for this marriage, and Biron, entering the army, is sent to the siege of Candy, where he is seen to fall, and is reported dead. Isabella, reduced to the utmost poverty, after seven years of "widowhood," prays Count Baldwin to do something for her child, but he turns her out of doors. Villeroy (2 *syl.*) proposes marriage to her, and her acceptance of him was "the fatal marriage," for the very next day Biron returns and is set upon by ruffians in the pay of his brother Carlos, who assassinate him. Carlos accuses Villeroy of the murder, but one of the ruffians confesses, and Carlos is apprehended. As for Isabella, she stabs herself and dies.

**Fat Boy** (*Jo.*). Obese page, or foot-boy of Mr. Wardell in *Pickwick Papers*.—Charles Dickens.

**Fates.** *The three Fatal Sisters* were Clo'tho, Lachesis [*Lak'e.sis*], and At'ropos. They dwelt in the deep abyss of Demogorgon, "with unwearied fingers drawing out the threads of life." Clotho held the spindle or distaff; Lachesis drew out the thread; and Atropos cut it off.

Sad Clotho held the rock, the whiles the thread  
By grisly Lachesis was spun with pain,

That cruel Atropos eftsoon undid,  
With cursèd knife cutting the twist in twain.  
Spenser, *Faëry Queen*, iv. 2. (1595).

**Father—Son.** It is a common observation that a father above the common rate of men has usually a son below it. Witness King John son of Henry II.; Edward II. son of Edward I.; Richard II. son of the Black Prince; Henry VI. son of Henry V.; Lord Chesterfield's son, etc. So in French history: Louis VIII. was the son of Philippe *Auguste*; Charles *the Idiot* was the son of Charles *le Sage*; Henri II. of François I. Again, in German history: Heinrich VI. was the son of Barbarossa; Albrecht I. of Rudolf; and so on, in all directions. *Heroum filii noxæ* is a Latin proverb.

My trust,  
Like a good parent, did beget of him  
A falsehood, in its contrary as great  
As my trust was.  
Shakespeare, *The Tempest*, act i. sc. 2 (1609).

**Father Suckled by His own Daughter.** Euphrasia, called "The Grecian Daughter," thus preserved the life of her father Evander in prison. (SEE EUPHRASIA.)

Xantippê thus preserved the life of her father Cimonos in prison.


**A Father's Head Nursed by a Daughter after Death.** Margaret Roper "clasped in her last trance her murdered father's head." (SEE DAUGHTER.)

#### **Father of His Country.**

CICERO, who broke up the Catiline conspiracy (B.C. 106-43).

\*\*\* The Romans offered the same title to Marius after his annihilation of the Teutônês and Cimbri, but he would not accept it.

JULIUS CÆSAR, after he had quelled the Spanish insurrection (B.C. 100-44).



## *The Fates*

*Paul Thumann, Artist*



*THE Fates or Parcae were three in number and presided over the destinies of man. Clotho held the distaff and spun the thread of life; Lachesis drew it out and measured it; Atropos, with her shears, cut it off.*

# The Fates



THE Fates of Patience were in number and present over the  
 destinies of many. Gladly held the destiny and spun the thread  
 of life. Gladly drew it out and measured it. Gladly, with her  
 hand, she spun the thread of life. Gladly, with her hand, she spun the thread of life.

At the end of the thread, she spun the thread of life. Gladly, with her hand, she spun the thread of life. Gladly, with her hand, she spun the thread of life.

At the end of the thread, she spun the thread of life. Gladly, with her hand, she spun the thread of life. Gladly, with her hand, she spun the thread of life.





AUGUSTUS, *Pater atque Princeps* (B.C. 63–31 to A. D. 14).

COSMO DE MEDICI (1389–1464).

ANDREA DOREA ; called so on his statue at Genoa (1468–1560).

ANDRONI'CUS PALÆOL'OGUS assumed the title (1260–1332).

GEORGE WASHINGTON, "Defender and Paternal Counsellor of the American States" (1732–1799).

### **Father of the People.**

LOUIS XII. of France (1462, 1498–1515).

HENRI IV. of France, "The Father and Friend of the People" (1553, 1589–1610).

LOUIS XVIII. of France (1755, 1814–1824).

GABRIEL DU PINEAU, a French lawyer, (1573–1644).

CHRISTIAN III. of Denmark (1502, 1534–1559).

\*\*\* For other "Fathers," see under the specific name or vocation, as BOTANY, LITERATURE, and so on.

**Fathers** (*Last of the*), St. Bernard (1091–1153).

\*\*\* The "Fathers of the Church" were followed by "the Schoolmen."

**Fatherless.** Merlin never had a father; his mother was a nun, the daughter of the king of Dimetia.

**Fathom** (*Ferdinand Count*), a villain who robs his benefactors, pillages any one, and finally dies in misery and despair.—T. Smollett, *The Adventures of Ferdinand Count Fathom* (1754).

(The gang being absent, an old beldame conveys the count to a rude apartment to sleep in. Here he found the dead body of a man lately stabbed and concealed in some straw; and the account of his sensations during the night, the horrid device

by which he saved his life (by lifting the corpse into his own bed), and his escape, guided by the hag, is terrifically tragic).

**Fatima**, daughter of Mahomet, and one of the four perfect women. The other three are Khadījah, the prophet's first wife; Mary, daughter of Imrān; and Asia, wife of that Pharaoh who was drowned in the Red Sea.

*Fat'ima*, a holy woman of China, who lived a hermit's life. There was "no one affected with headache whom she did not cure by simply laying her hands on them." An African magician induced this devotee to lend him her clothes and stick, and to make him the fac-simile of herself. He then murdered her, and got introduced into the palace of Aladdin. Aladdin, being informed of the trick, pretended to have a bad headache, and when the false Fatima approached, under the pretence of curing it, he plunged a dagger into the heart of the magician and killed him.—*Arabian Nights* ("Aladdin or the Wonderful Lamp").

*Fat'ima*, the mother of Prince Camaralzaman. Her husband was Schah'zaman, Sultan of the "Isle of the Children of Khal'edan, some twenty days' sail from the coast of Persia, in the open sea."—*Arabian Nights* ("Camaralzaman and Badoura").

*Fat'ima*, the last of Bluebeard's wives. She was saved from death by the timely arrival of her brothers with a party of friends.—C. Perrault, *Contes de Fées* (1697).

**Fat'imate** (3 syl.). *The Third Fatimite*, the Caliph Hakem B'amr-ellah, who professed to be incarnate deity, and the last

prophet who had communication between God and man. He was the founder of the Druses (*q.v.*).

What say you does this wizard style himself—  
Hakcem Biamrallah, the Third Fatimite?

Robt. Browning, *The Return of the Druses*, v.

**Fatme.** Beautiful sultana, who, looking down from her lattice into the courtyard wept to see a lamb slaughtered, yet turned from the window to ask in eager hope if the poison administered to her rival had produced the desired effect.—*Heine*.

**Faulconbridge** (*Philip*), called "the Bastard," natural son of King Richard I. and Lady Robert Faulconbridge. An admirable admixture of greatness and levity, daring and recklessness. He was generous and open-hearted, but hated foreigners like a true-born islander.—Shakespeare, *King John* (1596).

**Faulkland**, the over-anxious lover of Julia [*Melville*], always fretting and tormenting himself about her whims, spirit, health, life. Every feature in the sky, every shift of the wind was a source of anxiety to him. If she was gay, he fretted that she should care so little for his absence; if she was low-spirited, he feared she was going to die; if she danced with another, he was jealous; if she didn't, she was out of sorts.—Sheridan, *The Rivals* (1775).

**Faultless Painter** (*The*), Andrea del Sarto (1488–1630).—R. Browning, *Andrea del Sarto*.

**Fauntleroy** (*Little Lord*). The story of Cedric Errol, heir to his grandfather, Lord Fauntleroy, by Frances Hodgson Burnett, has been dramatized, Elsie Leslie, a child of rare promise, taking the

part of Cedric, and Kathryn Kidder that of his mother. (See *ERROL*).

**Faun.** Tennyson uses this sylvan deity of the classics as the symbol of a drunkard.

Arise and fly  
The reeling Faun, the sensual feast.  
*In Memoriam*, cxviii.

**Faust**, a famous magician of the sixteenth century, a native of Suabia. A rich uncle having left him a fortune, Faust ran to every excess, and when his fortune was exhausted, made a pact with the devil (who assumed the name of Mephistoph'elès, and the appearance of a little grey monk) that if he might indulge his propensities freely for twenty-four years, he would at the end of that period consign to the devil both body and soul. The compact terminated in 1550, when Faust disappeared. His sweetheart was Margherita [*Margaret*], whom he seduced, and his faithful servant was Wagner.

Goethê has a noble tragedy entitled *Faust* (1798); Gounod an opera called *Faust e Margherita* (1859). (See *FAUSTUS*.)

**Faustus** (*Dr.*), the same as Faust; but Marlowe, in his admirable tragedy, makes the doctor sell himself to Lucifer and Mephistophilis.

**Favor** (*Anna*). Young Anna Favor, married to Ezra Dalton, conceives the insane idea that her baby is a changeling, and asks her husband to rake open the coals that she may lay it upon them, and the witch shall have her own.

"She'll come when she hears it crying,  
In the shape of an owl or bat,  
And she'll bring us our darling Anna  
In place of her screeching brat."

The delusion is removed and her senses



## *Fatima and Anna*

*Gustave Dore, Artist*



**S***IX weeks after Bluebeard's marriage, he decided to take a journey, and calling his wife, Fatima, gave her his keys, including the one of the chamber she was not to enter. As soon as he departed, she was visited by her sister Anna, and her friends and they proceeded to inspect the house.*

*"Behold them, then, ransacking the chambers, the closets, the wardrobes, finding each one richer and more beautiful than the other. They descended finally to the lower rooms, where they could not sufficiently admire the beauty of the tapestries, the beds, the sofas, the cabinets, the étagères, the tables, and the mirrors, where they could see themselves at full length; while the frames, some in glass, others in silver, others in gold, were the most beautiful and magnificent that were ever seen. They could not express their delight with what they saw, nor conceal their envy at the good luck of their friend who, however, could not amuse herself with the splendid things about her because of her impatience to open the forbidden room.*

*Perrault's "Bluebeard."*

**"Morgenlicher Laut"**

...and the other by  
the ... ..

[illegible][illegible]

1870

... of the ... with ... of Mr.

...of the ... of a little ...  
... of the ... of a little ...

1. 1st quarter: 1st quarter  
 2. 2nd quarter: 2nd quarter  
 3. 3rd quarter: 3rd quarter  
 4. 4th quarter: 4th quarter

...The ...  
...The ...

two designated persons named,

...to the ...  
...to the ...

(Syllabus, 2007-2008, p. 6)

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for the purpose of the investigation.

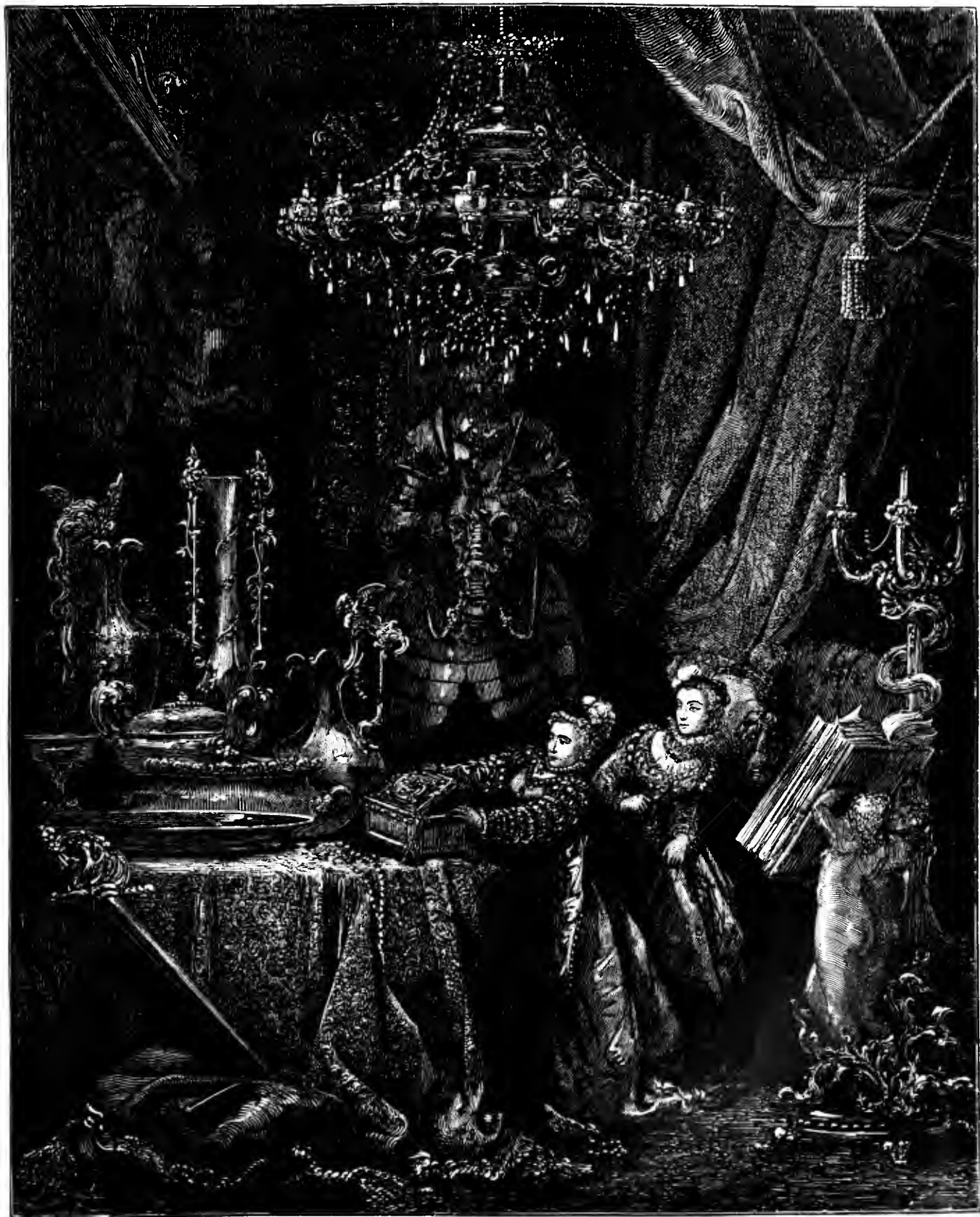
1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

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...and her sense.

...and the



FATIMA AND ANNA.



restored in answer to the prayer of her husband.

"Now, mount and ride, my goodman,  
As thou lovest thy own soul!  
Woe's me if my wicked fancies  
Be the death of Goodwife Cole!"

J. G. Whittier, *The Changeling*.

W. Bayle Bernard, of Boston, Mass., has a tragedy on the same subject.

**Favori'ta** (*La*), Leonora de Guzman, "favorite" of Alfonso XI. of Castile. Ferdinando fell in love with her; and the king, to save himself from excommunication, sanctioned the marriage. But when Ferdinando learned that Leonora was the king's mistress, he rejected the alliance with indignation, and became a monk. Leonora also became a novice in the same monastery, saw Ferdinando, obtained his forgiveness, and died.—Donizetti, *La Favorita* (an opera, 1842).

**Faw** (*Tibbie*), the ostler's wife, in *Wandering Willie's* tale.—Sir W. Scott, *Redgauntlet* (time, George III.).

**Faw'nia**, the lady beloved by Dorastus.—R. Greene, *Pandosto, The Triumph of Time* (1588).

\*\*\* Shakespeare founded his *Winter's Tale* on Greene's romance.

**Fazio**, a Florentine, who first tried to make a fortune by alchemy, but being present when Bartoldo died, he buried the body secretly, and stole the miser's moneybags. Being now rich he passed his time with the Marchioness Aldabella in licentious pleasure, and his wife Bianca, out of jealousy, accused him to the duke of being privy to Bartoldo's death. For this offence Fazio was condemned to die; and Bianca, having tried in vain to save him, went mad with grief, and died of a broken heart.—Dean Milman, *Fazio* (1815).

**Fea** (*Euphane*), the old house-keeper of the old udaller at Burgh-Westra. (A "udaller" is one who holds land by allodial tenure.)—Sir W. Scott, *The Pirate* (time, William III.).

**Fear Fortress**, near Saragossa. An allegorical bogie fort, conjured up by fear, which vanishes as it is courageously approached and boldly besieged.

If a child disappeared, or any cattle were carried off, the frightened peasants said: "The Lord of Fear Fortress has taken them." If a fire broke out anywhere, it was the Lord of Fear Fortress who must have lit it. The origin of all accidents, mishaps, and disasters, was traced to the mysterious owner of this invisible castle.—L'Epine, *Croquemitaine*, iii. 1.

**Fearless** (*The*), Jean duc de Bourgoigne, called *Sans Peur* (1371–1419).

**Featherhead** (*John*), Esq., an opponent of Sir Thomas Kittlecourt, M. P.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Fedalina**. Daughter of the gypsy chief and heroine of *The Spanish Gypsy*, by George Eliot.

**Fee and Fairy**. Fee is the more general term, including the latter. *The Arabian Nights* are not all fairy tales, but they are all fee tales or *contes des fées*. So again, the Ossianic tales, Campbell's *Tales of the West Highlands*, the mythological tales of the Basques, Irish, Scandinavians, Germans, French, etc., may all be ranged under fee tales.

**Feeble** (*Francis*), a woman's tailor, and one of the recruits of Sir John Falstaff. Although a thin, starveling yardwand of a man, he expresses great willingness to be drawn. Sir John compliments him as "courageous Feeble," and says

to him, "Thou wilt be as valiant as the wrathful dove, or most magnanimous mouse . . . . most forcible Feeble."—Shakespeare, 2 *Henry IV.* act iii. sc. 2 (1598).

**Feeder (Mr.)**, B. A., usher in the school of Dr. Blimber of Brighton. He was "a kind of human barrel-organ, which played only one tune." He was in the habit of shaving his head to keep it cool. Mr. Feeder married Miss Blimber, the doctor's daughter, and succeeded to the school.—C. Dickens, *Dombey and Son* (1846).

**Feenix**, nephew of the Hon. Mrs. Skewton (mother of Edith, Mr. Dombey's second wife). Feenix was a very old gentleman, patched up to look as much like a young fop as possible.

Cousin Feenix was a man about town forty years ago; but he is still so juvenile in figure and manner that strangers are amazed when they discover latent wrinkles in his lordship's face, and crow's feet in his eyes. But cousin Feenix getting up at half-past seven, is quite another thing from cousin Feenix got up.—C. Dickens, *Dombey and Son*, xxxi. (1846).

**Feignwell (Colonel)** the suitor of Anne Lovely, an heiress. Anne Lovely had to obtain the consent of her four guardians before she could marry. One was an old beau, another a virtuoso, a third a broker on 'Change, and the fourth a canting quaker. The colonel made himself agreeable to all, and carried off his prize.—Mrs. Centlivre, *A Bold Stroke for a Wife* (1717).

**Feinaigle (Gregory de)**, a German mnemonist (1765–1820). He obtained some success by his aids to memory, but in Paris he was an object of ridicule.

Her memory was a mine . . .  
For her Feinaigle's was a useless art  
Byron, *Don Juan*, i. 11 (1819).

**Felice**, wife of Sir Guy Warwick, said to have "the same high forehead as Venus."

**Felic'ian (Father)**, a catholic priest and schoolmaster of Grand Pré, in Acadia (now called *Nova Scotia*). He accompanied Evangeline in part of her wanderings to find Gabriel, her affianced husband.—Longfellow, *Evangeline* (1849).

**Felicians (The)**, the happy nation. The Felicians live under a free sovereignty, where the laws are absolute. Felicia is the French "Utopia."—Mercier de la Rivière, *L'Heureuse Nation* (1767).

**Feliciano de Sylva**, Don Quixote's favorite author. The two following extracts were, in his opinion, unsurpassed and unsurpassable:—

The reason, most adored one, of your unreasonable unreasonableness hath so unreasonably unseated my reason, that I have no reasonable reason for reasoning against such unreasonable-ness.

The bright heaven of your divinity that lifts you to the stars, most celestial of women, renders you deserving of every desert which your charms so deservedly deserve.—Cervantes, *Don Quixote*, I. i. 8 (1605).

**Félicie**, happy French girl, the daughter of Jean and Gabrielle Waldo. Her mother gives her poison by mistake, from the effects of which she is relieved by John of Lugio, summoned from his home many leagues away, "IN HIS NAME."—Edward Everett Hale, *In His Name* (1887).

**Felix**, a monk who listened to the singing of a milk-white bird for a hundred years; which length of time seemed to him "but a single hour," so enchanted was he

## *Fatinitza*

*Adrien Marie, Artist*

*Gillot, Engraver*



***V**LADIMIR, lieutenant of a Circassian cavalry regiment, while masquerading as Fatinitza, a peasant girl, is seized by a band of Basbi-Bazourks, who carry him off.*

*Delacour and Wilder's "Fatinitza."*



11 (1610).

...a Catholic priest and ... in Acadia (now ...). He accompanied ... her wanderings to ... Island— ... (1847).

Y. ... (let) ... happy nation. The  
... enter a free sovereignty.  
... ..  
... ..  
... ..

三

personal and is seized by a band of Basch-Bourkas, who

Delivered and taken receipt of

1000

1920-1921

1000

722





FATINITZA.



with the song.—Longfellow, *The Golden Legend*. (See also *Hildesheim*.)

*Felix (Don)*, son of Don Lopez. He was a Portuguese nobleman, in love with Violante; but Violante's father, Don Pedro, intended to make her a nun. Donna Isabella, having fled from home to avoid a marriage disagreeable to her, took refuge with Violante; and when Colonel Briton called at the house to see Donna Isabella, her brother Don Felix was jealous, believing that Violante was the object of his visits. Violante kept "her friend's secret," even at the risk of losing her lover; but ultimately the mystery was cleared up, and a double marriage took place.—Mrs. Centlivre, *The Wonder* (1714).

*Felix Holt* (See *HOLT*).

*Felix (M. Minucius)*, a Roman lawyer, who flourished A. D. 230; he wrote a dialogue entitled *Octavius*, which occupies a conspicuous place among the early Apologies of Christianity.

Like Menucius Felix, she believed that evil demons hid themselves in the marbles [*statues*].—Ouida, *Ariadné*, i. 9.

*Felix (St.)*, of Burgundy, who converted Sigbert (Sigebert or Sabert) king of the East Saxons, (A. D. 604).—Ethelwerd, *Chronicles*, v.

So Burgundy to us three men most reverend  
bare . . .  
Of which way Felix first, who in th' East Saxon  
reign  
Converted to the faith King Sigbert. Him again  
Ensueth Anselm . . . and Hugh . . . [*bishop of Lincoln*].

Drayton *Polyolbion*, xxiv. (1622).

*Felixmar'te* (4 *syl.*) of Hyrcania, son of Flo'risan and Martedi'na, the hero of a Spanish romance of chivalry. The curate in *Don Quixote* condemned this

work to the flames.—Melchior de Orteza, *Caballera de Ubēda* (1566).

*Felix (Varian)*. The Adonis of his circle, who falls in love with a beautiful woman, already the wife of another man. He flies from temptation and does not return until she is the other man's widow; then woos and weds her.—Miriam Coles Harris, *A Perfect Adonis* (1875).

*Fell (Dr.)*. Tom Brown, being in disgrace, was sent by Dr. Fell, dean of Christ Church (1625–1686), to translate the thirty-third epigram of Martial.

Non amo te, Zabidi, nec possum dicere quare;  
Hoc tantum possum dicere, non amo te.

Which he rendered thus:

I do not like thee, Dr. Fell—  
The reason why I cannot tell;  
But this I know, and know full well,  
I do not like thee, Dr. Fell.

*Feltham (Black)*, a highwayman with Captain Colepepper or Peppercull (the Alsatian bully).—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

*Femmes Savantes (Les)*, women who go in for women's rights, science, and philosophy, to the neglect of domestic duties and wifely amenities. The "blue-stockings" are (1) Philaminte (3 *syl.*) the mother of Henriette, who discharges one of her servants because she speaks ungrammatically; (2) Armande (2 *syl.*) sister of Henriette, who advocates platonic love and science; and (3) Bélise, sister of Philaminte, who sides with her in all things, but imagines that every one is in love with her. Henriette, who has no sympathy with these "lofty flights," is in love with Clitandre, but Philaminte wants her to marry Trissotin, a *bel esprit*. However, the father loses his property through the "savant" proclivities of his

wife, Trissotin retires, and Clitandre marries Henriette, the "perfect" or thorough woman.—Molière, *Les Femmes Savantes* (1672).

**Fenella**, alias Zarah (daughter of Edward Christian), a pretended deaf and dumb fairy-like attendant on the countess of Derby. The character seems to have been suggested by that of Mignon, the Italian girl in Goethé's *Wilhelm Meister's Apprenticeship*.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Let be *tableaux vivants*, and I will appear as "Fenella."

Percy Fitzgerald, *Parvenu Family*, iii. 224.

**Fenella**, a deaf and dumb girl, sister of Masaniello the fisherman. She was seduced by Alfonso, son of the Duke of Arcos; and Masaniello resolved to kill him. He accordingly headed an insurrection, and met with such great success that the mob made him chief magistrate of Portici, but afterwards shot him. Fenella, on hearing of her brother's death, threw herself into the crater of Vesuvius.—Auber, *Masaniello* (an opera, 1831).

**Fenris**, the demon wolf of Niflheim. When he gapes one jaw touches the earth and the other heaven. This monster will swallow up Odin at the day of doom. (Often but incorrectly written FENRIR.)—*Scandinavian Mythology*.

**Fenton**, clever fellow who makes caricatures while Browning is read, and when called upon for the substance of his notes by the president of the Club, rises with perfect coolness and pronounces opinion upon the poem.—Arlo Bates, *The Philistines* (1889).

**Fenton**, the lover of Anne Page, daughter of Mr. and Mrs. Page, gentle-folks living

at Windsor. Fenton is of good birth, and seeks to marry a fortune to "heal his poverty." In "sweet Anne Page" he soon discovers that which makes him love her for herself more than for her money.—Shakespeare, *Merry Wives of Windsor*, act iii, sc. 4 (1601).

**Ferad-Artho**, son of Cairbre and only surviving descendant of the line of Conar (the first king of Ireland.) On the death of Cathmor (brother of the rebel Cairbar) in battle, Ferad-Artho was placed by Fingal on the throne as "king of Ireland." The race was thus: (1) Conar (a Caledonian); (2) Cormac I., his son; (3) Cairbre, his son; (4) Artho, his son; (5) Cormac II., his son, (a minor); (6) Ferad-Artho, his cousin.—Ossian, *Temora*, vii.

**Fer'amorz**, the young Cashmerian poet who relates poetical tales to Lalla Rookh on her journey from Delhi to Lesser Bucharfa. Lalla is going to be married to the young sultan, but falls in love with the poet. On the wedding morn she is led to her bridegroom, and finds with unspeakable joy that the poet is the sultan himself.—T. Moore, *Lalla Rookh* (1817).

**Ferda**, son of Damman, chief of a hundred hills in Albion. Ferda was the friend of Cuthullin, general of the Irish forces in the time of king Cormac I. Deuga'la (spouse of Cairbar) loved the youth, and told her husband if he would not divide the herd she would no longer live with him. Cuthullin, being appointed to make the division, enraged the lady by assigning a snow-white bull to the husband, whereupon Duegala induced her lover to challenge Cuthullin to mortal combat. Most unwillingly the two friends fought, and Ferda fell. "The sunbeam of battle fell—the first of Cuthullin's friends. Unhappy [un-



## *Fatmé*

M. Siebel, Artist

C. Köhnlein, Engraver



**O**UT of the luxurious harem gazed the beautiful Sultaness, down into the courtyard where the marble fountain sprang loftily up from the shady coverts.

Suddenly a cry escaped her lips, and her eyes darkened. She saw down in the courtyard a slave killing a little lamb. The Sultaness stood dissolved in tears as if it were her own heart's blood flowing forth. And as she stood there in sympathetic suffering for the little lamb, a slave with folded arms and humble mien stood before her.

"Has the poison done its work?" asked Fatmé quickly. The slave nodded and trembled. But the eyes of the Sultaness again brightened.

"He has ruined my happiness, now may he grieve for it!"

"I will not be ashamed of the deed. Why did he bring her here to ruin my happiness? I will that in the sky of this harem-home only one star shall shine."

And she wiped a tear from her eye and looked satisfied with her revenge, and again glanced cheerfully down into the shaded courtyard where the fountain rose gracefully and threw its silvery splendor high even among the green foliage of the trees.

Smith H

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FATME.





*lucky*] is the hand of Cuthullin since the hero fell."—Ossian, *Fingal*, ii.

**Ferdinand**, king of Navarre. He agreed with three young lords to spend three years in severe study, during which time no woman was to approach his court; but no sooner was the agreement made than he fell in love with the princess of France. In consequence of the death of her father, the lady deferred the marriage for twelve months and a day.

... the sole inheritor

Of all perfections that a man may owe [*own*]  
Matchless Navarre.

Shakespeare, *Love's Labor's Lost* (1594),

*Ferdinand*, son of Alonso, king of Naples. He falls in love with Miranda, daughter of Prospero, the exiled duke of Milan.—Shakespeare, *The Tempest* (1609).

Haply so

Miranda's hope had pictured Ferdinand  
Long ere the gaunt wave tossed him on the  
shore.

Lowell.

*Ferdinand*, a fiery young Spaniard, in love with Leonora.—Jephson, *Two Strings to your Bow* (1792).

*Ferdinand* (*Don*), the son of Don Jerome of Seville, in love with Clara d'Almanza, daughter of Don Guzman.—Sheridan, *The Duenna* (1773).

**Ferdinan'do**, a brave soldier who having won the battle of Tari'fa, in 1340, was created Count of Zamo'ra and Marquis of Montreal. The king, Alfonso XI., knowing his love for Leonora de Guzman, gave him the bride in marriage; but no sooner was this done than Ferdinando discovered that she was the king's mistress, so he at once repudiated her, restored his ranks

and honors to the king, and retired to the monastery of St. James de Compostella. Leonora entered the same monastery as a novice, obtained the pardon of Ferdinando, and died.—Donizetti, *La Favorita* (1842).

**Fergus** (*Derrick*). Engineer in the coal-pits of Lancashire. "A young son of Anak, brains and muscle evenly balanced and fully developed." Is interested in Joan Lowrie and at last wins her to a promise "to work an' strive to make herself worthy of the man she loves."—Frances Hodgson Burnett, *That Lass of Lowrie's* (1877).

*Fergus*, fourth son of Fingal, and the only one that had issue at the death of his father. Ossian, the eldest brother, had a son named Oscar, but Oscar was slain at a feast by Cairbar "Lord of Atha;" and of the other two brothers, Fillan was slain before he had married, and Ryno, though married, died without issue.

According to tradition, Fergus (son of Fingal) was the father of Congal; Congal of Arcath; and Arcath of Fergus II., with whom begins the real history of the Scots.—Ossian.

*Fergus*, son of Rossa, a brave hero in the army of Cuthullin, general of the Irish tribes.

Fergus first in our joy at the feast; son of Rossa; arm of death.—Ossian, *Fingal*, i.

**Fern** (*Fanny*) the pseudonym of Sarah Payson Willis, sister of N. P. Willis. She married James Parton, the author. (1811–1872).

*Fern* (*Will*), a poor fellow who, being found asleep in a shed, is brought before Alderman Cute. He says emphatically

"he must be put down." The poor fellow takes charge of his brother's child, and is both honest and kind, but, alas! he dared to fall asleep in a shed, an offence which must be "put down."—C. Dickens, *The Chimes*, third quarter (1844).

**Fernan Cabal'lero**, the pseudonym of Cecilia Böhl de Faber, a Spanish novelist (1797-1877).

**Fernando**, son of John of Procida, and husband of Isoline (3 *syl.*), daughter of the French governor of Messina. The butchery of the Sicilian Vespers occurred the night after their espousals. Fernando was among the slain, and Isoline died of a broken heart.—S. Knowles, *John of Procida* (1840).

**Fernando (Don)**, youngest son of the Duke Ricardo. Gay, handsome, generous, and polite; but faithless to his friend Cardenio, for, contrary to the lady's inclination, and in violation of every principle of honor, he prevailed on Lucinda's father to break off the betrothal between his daughter and Cardenio, and to bestow the lady on himself. On the wedding day Lucinda was in a swoon, and a letter informed the bridegroom that she was married already to Cardenio; she then left the house privately, and retired to a convent. Don Fernando, having entered the convent, carries her off, but stopping at an inn, found there Dorothea his wife, with Cardenio the husband of Lucinda, and the two parties paired off with their respective spouses.—Cervantes, *Don Quixote*, I. iv. (1605).

**Fernan'do**, a Venetian captain, servant to Annophel (daughter of the governor of

Candy).—Beaumont and Fletcher, *The Laws of Candy* (1647).

**Fernan'do** [FLORESTAN], a State prisoner of Seville, married to Leonora, who (in boy's attire and under the name of Fidélío) became the servant of Rocco the jailer. Pizarro, governor of the jail, conceived a hatred to the State prisoner, and resolved to murder him, so Rocco and Leonora were sent to dig his grave. The arrival of the minister of State put an end to the infamous design, and Fernando was set at liberty.—Beethoven, *Fidelio* (1791).

**Ferney** (*The Patriarch of*), Voltaire; so called because he lived in retirement at Ferney, near Geneva (1694-1778).

**Ferquhard Day**, the absentee from the Clan Chattan at the combat.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

**Fer'racute**, a giant who had the strength of forty men, and was thirty-six feet high. He was slain by Orlando, who wounded him in the navel, his only vulnerable part.—Turpin, *Chronicle of Charlemagne*.

\*\* Ferracute is the prototype of Pulci's "Morgante," in his serio-comic poem entitled *Morgante Maggiore* (1494).

**Fer'ragus**, the Portuguese giant, who took Bellisant under his care after her divorce from Alexander, emperor of Constantinople.—*Valentine and Orson* (fifteenth century).

My sire's tall form might grace the part  
Of Ferragus or Ascapart.

Sir W. Scott.

**Fer'ramond** (*Sir*), a knight, whose lady-love was Lucida.

## *Little Lord Fauntleroy*

*F. M. Spiegle, Artist*

*F. M. Spiegle, Engraver*



**L**ITTLE LORD FAUNTLEROY comes to Dornicourt Castle and meets his grandfather, the Earl of Dornicourt.

"What the Earl saw was a graceful, childish figure, in a black velvet suit with a lace collar, and with lovelocks waving about the handsome, manly little face, whose eyes met his with a look of innocent good fellowship. If the Castle was like a palace in a fairy story, it must be owned that Little Lord Fauntleroy was himself rather like a small copy of the fairy prince, though he was not at all aware of the fact, and perhaps was rather a sturdy young model of a fairy. But there was a sudden glow of triumph and exultation in the fiery old Earl's heart as he saw what a strong beautiful boy his grandson was, and how *unhesitatingly* he looked up as he stood with his hand on the big dog's neck."

*Francis Hodgson Burnett's "Little Lord Fauntleroy."*

The

# Little Lord Buntline

(1877, 2nd ed., New York)

1877, 2nd ed., New York



March 17, 1877; 1877, 2nd ed., New York

LITTLE LORD BUNTLINE, comes to the aid of the

from the East, the Lord of the East, the Lord of the East.

W. Sir—What the Lord of the East, the Lord of the East, the Lord of the East.

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LITTLE LORD FAUNTLEROY.



**Ferrand de Vaudemont** (*Count*), duc de Lorraine, son of René, king of Provence. He first appears disguised as Laurence Neipperg.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

**Ferrardo** [GONZAGA], reigning duke of Mantua in the absence of his cousin Leonardo. He was a villain, and tried to prove Mariana (the bride of Leonardo) guilty of adultery. His scheme was this: He made Julian St. Pierre drunk with drugged wine, and in his sleep conveyed him to the duke's bed, throwing his scarf under the bed of the duchess, which was in an adjoining chamber. He then revealed these proofs of guilt to his cousin Leonardo, but Leonardo refused to believe in his wife's guilt, and Julian St. Pierre exposed the whole scheme of villainy, amply vindicating the innocence of Mariana, who turned out to be Julian's sister.—S. Knowles, *The Wife* (1833).

**Ferrau**, a Saracen, son of Landfu'sa. Having dropped his helmet in a river, he vowed never to wear another till he won that worn by Orlando. Orlando slew him by a wound in the navel, his only vulnerable part.—Ariosto, *Orlando Furioso* (1516).

**Ferraugh** (*Sir*), introduced in bk. iii. 8, but without a name, as carrying off the false Florimel from Braggadoccio. In bk. iv. 2, the name is given. He is there overthrown by Sir Blandamour, who takes away with him the false Florimel, the lady of snow and wax.—Spenser, *Faëry Queen* (1590, 1596).

**Ferret**, an avaricious, mean-spirited slanderer, who blasts by innuendoes, and blights by hints and cautions. He hates young Heartall, and misinterprets all his generous acts, attributing his benevolence to hush-money. The rascal is at last

found out and foiled.—Cherry, *The Soldier's Daughter* (1804).

**Ferrex**, eldest son of Gorboduc, a legendary king of Britain. Being driven by his brother Porrex from the kingdom, he returned with a large army, but was defeated and slain by Porrex.—*Gorboduc*, a tragedy by Thom. Norton and Thom. Sackville (1561).

**Ferris** (*Henry*). Artist and American consul at Venice. In love with Florida Vervain, but believes her infatuated by an Italian priest who longs to leave his vocation. He learns the truth at the priest's death-bed. Finds Florida in New York, explains, receives absolution and is married.—W. D. Howells, *A Foregone Conclusion* (1874).

**Ferrol**. Northern man of letters who makes "a study" of Louisiana and Louisiana's father. The honest planter surveys him with curiosity as "'a littery man. I had an idee that thar was only one on ye now an' ag'in—jest now an' ag'in.' Ferrol did not smile at all. His manner was perfect—so full of interest that Mr. Rogers quite warmed and expanded under it."—Frances Hodgson Burnett, *Louisiana* (1880).

**Fetnab** ("*a tormentor of hearts*"), the favorite of the Caliph Haroun-al-Raschid. While the caliph was absent in his wars, Zobeidê (3 *syl.*), the caliph's wife, out of jealousy, ordered Fetnab to be buried alive. Ganem happened accidentally to see the interment, rescued her, and took her home to his own private lodgings in Bagdad. The caliph, on his return, mourned for Fetnab; but receiving from her a letter of explanation, he became jealous of Ganem, and ordered him to be put to

death. Ganem, however, contrived to escape. When the fit of jealousy was over, the caliph heard the facts plainly stated, whereupon he released Fetnab, and gave her in marriage to Ganem, and appointed the young man to a very lucrative post about the court.—*Arabian Nights*, ("Ganem, the slave of Love").

**Fe'zon**, daughter of Savary, duke of Aquitaine. The Green Knight, who was a pagan, demanded her in marriage, but Orson (brother of Valentine), called "The Wild Man of the Forest," overthrew the pagan and married Fezon.—*Valentine and Orson* (fifteenth century).

**Fiammetta**, a lady beloved by Boccaccio, supposed to be Maria, daughter of Robert, king of Naples. (Italian, *fiammetta*, a little flame).

**Fib**, an attendant on Queen Mab.—Drayton, *Nymphidia*.

**Fiction**. *Father of Modern Prose Fiction*, Daniel Defoe (1663–1731).

**Fiddler** (*Oliver's*). Sir Roger l'Estrange was so called, because at one time he was playing a fiddle or viole in the house of John Hingston, where Cromwell was one of the guests (1616–1704).

**Fiddler Joss**, Mr. Joseph Poole, a reformed drunkard, who subsequently turned preacher in London, but retained his former sobriquet.

**Fidele** (3 syl.), the name assumed by Imogen, when, attired in boy's clothes, she started for Milford Haven to meet her husband Posthumus.—Shakespeare, *Cymbeline* (1605).

\*\*\* Collins has a beautiful elegy on "Fidele."

**Fidelia**, "the foundling." She is in reality Harriet, the daughter of Sir Charles Raymond, but her mother dying in childbirth, she was committed to the charge of a governante. The governante sold the child, at the age of 12, to one Villiard, and then wrote to Sir Charles to say that she was dead. One night, Charles Belmont, passing by, heard cries of distress, and going to the rescue took the girl home as a companion to his sister. He fell in love with her: the governante, on her death-bed, told the story of her birth; and Charles married the foundling.—Ed. Moore, *The Foundling* (1748).

**Fidelio**, Leono'ra, wife of Fernando Florestan. She assumed the name of Fidelio, and dressed in male attire when her husband was a state prisoner, that she might enter the service of Rocco the jailer, and hold intercourse with her husband.—Beethoven, *Fidelio* (1791).

**Fides** (2 syl.), mother of John of Leyden. Believing that the prophet-ruler of Westphalia had caused her son's death, she went to Munster to curse him. Seeing the ruler pass, she recognized in him her own son; but the son pretended not to know his mother, and Fidès, to save him annoyance, professed to have made a mistake. She was put into a dungeon, where John visited her, and when he set fire to his palace, Fidès rushed into the flames, and both perished together.—Meyerbeer, *Le Prophete* (1849).

**Fidessa**, the companion of Sansfoy; but when the Red Cross Knight slew that "faithless Saracen," Fidessa told him she was the only daughter of an emperor of Italy; that she was betrothed to a rich and wise king; and that her betrothed



## *Faust and Margaret in the Garden*

*Gabriel Max, Artist*

*W. Hecht, Engraver*



*FAUST and Margaret walk in the garden together. Margaret plucks a star-flower, and pulls off the leaves, one after the other.*

*Faust*

*Shall that a nosegay be?*

*Margaret*

*No, it is just in play.*

*Faust*

*How?*

*Margaret*

*Go, you'll laugh at me.*

*(She pulls off the leaves and murmurs)*

*Faust*

*What murmurest thou?*

*Margaret (half aloud)*

*He loves me—loves me not—loves me—  
not—(plucking the last leaf, she cries with  
frank delight)*

*He loves me!*

*Faust*

*Yes, child, and let this blossom-word*

*For thee be speech divine. He loves thee.*

*Ah, knowest thou what it means— He  
loves thee?*

*(He grasps both her hands.)*

*Margaret*

*I'm all a-tremble!*

*Faust*

*O, tremble not! but let this look,*

*Let this warm clasp of hands declare thee*

*What is unspeakable.*

*To yield one wholly and to feel a rapture*

*In yielding, that must be eternal.*

*Eternal—for the end would be despair.*

*No, no,—no ending! no ending!*

*Goethe's "Faust" (Bayard Taylor's Translation).*

Forest and Waters in the Center

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DATA COLLECTION

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1-10-68

1893

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

...and the other side of the road.



FAUST AND MARGARET IN THE GARDEN.



being slain, she had set forth to find the body, in order that she might decently inter it. She said that in her wanderings Sansfoy had met her and compelled her to be his companion: but she thanked the knight for having come to her rescue. The Red Cross Knight, wholly deluded by this plausible tale, assured Fidessa of his sympathy and protection: but she turned out to be Duessa, the daughter of Falsehood and Shame. The sequel must be sought under the word DUESSA.—Spenser, *Faëry Queen*, i. 2 (1590).

**Fido**, Faith personified, the foster-son of Acöë ("hearing," *Rom. x. 17*); his foster-sister is Meditation. Fully described in canto ix. of *The Purple Island* (1633), by Phineas Fletcher. (Latin, *fidēs*, "faith.")

**Field of the Forty Footsteps**, at the back of the British Museum, once called Southampton Fields. The tradition is that two brothers, in the Monmouth rebellion, took different sides, and engaged each other in fight. Both were killed, and forty impressions of their feet were traceable in the field for years afterwards.

\*.\*The Misses Porter wrote a novel called *The Field of the Forty Footsteps*, and the Messrs. Mayhew took the same subject for a melodrama.

**Fielding (Mrs.)**, a little querulous old lady with a peevish face, who, in consequence of having once been better off, or of laboring under the impression that she might have been, if something in the indigo trade had happened differently, was very genteel and patronizing indeed. When she dressed for a party, she wore gloves, and a cap of state "almost as tall, and quite as stiff as a mitre."

*May Fielding*, her daughter, very pretty and innocent. She was engaged to Ed-

ward Plummer, but heard that he had died in South America, and consented to marry Tackleton the toy merchant. A few days before the day fixed for the wedding, Edward Plummer returned, and they were married. Tackleton gave them as a present the cake he had ordered for his own wedding feast.—C. Dickens, *The Cricket on the Hearth* (1845).

**Fielding of the Drama**, George Farquhar, author of *The Beaux' Stratagem*, etc. (1678–1707).

**Fielding's Proverbs**. These were in reality compiled by W. Henry Ireland, the Shakespeare impostor, who published *Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, including the tragedy of King Lear and a small fragment of Hamlet, from the original*, 1796, folio, £4 4s. The whole was a barefaced forgery.

**Fierabras (Sir)** [*Fe.ä'.ra.brah*], a Saracen of Spain, who made himself master of Rome, and carried away the crown of thorns and the balsam with which the Lord had been embalmed. His chief exploit was to slay the giant who guarded the bridge of Mantible, which had thirty arches, all of black marble. Bal'and of Spain assumed the name of Sir Fierabras.

*Balsam of Fierabras*, the balsam used in embalming the body of Christ, stolen by Sir Fierabras. It possessed such virtues that one single drop, taken internally, sufficed to heal the most malignant wound.

**Fierabras of Alexandria**, the greatest giant that ever walked the earth. He possessed all Babylon, even to the Red Sea, was seigneur of Russia, lord of Cologne, master of Jerusalem, and of the Holy

Sepulchre. This huge giant ended his days in the odor of sanctity, "meek as a lamb, and humble as he was meek."

**Fierce** (*The*), Alexander I. of Scotland, so called from the impetuosity of his temper (\*, 1107-1124).

**Fiesco**, the chief character of Schiller's tragedy so called. The poet makes Fiesco to be killed by the hand of Verri'na the republican; but history says his death was the result of a stumble from a plank (1783).

**Fig'aro**, a barber of extraordinary cunning, dexterity, and intrigue.—Beaumar-chais, *Barbier de Séville* (1775).

*Fig'aro*, a valet, who outwits every one by his dexterity and cunning.—Beaumar-chais, *Mariage de Figaro* (1784).

\*\*\* Several operas have been founded on these two comedies: e.g. Mozart's *Nozze di Figaro* (1786); Paisiello's *Il Barbiere di Siviglia* (1810); Rossini's *Il Barbiere di Siviglia* (1816).

*Fig'aro*, the sweetheart of Susan (favorite waiting-woman of the Countess Almaviva). Figaro is never so happy as when he has two or three plots in hand.—T. Holcroft, *The Follies of a Day* (1745-1809).

**Fighting Prelate** (*The*), Henry Spencer, bishop of Norwich. He opposed the rebels under Wat Tyler with the temporal sword, absolved them, and then sent them to the gibbet. In 1383 he went to assist the burghers of Ghent in their contest with the count of Flanders.

The bishop of Norwich, the famous "Fighting Prelate," had led an army into Flanders.—Lord Campbell.

**Filch**, a lad brought up as a pick-

pocket. Mrs. Peachum says, "He hath as fine a hand at picking a pocket as a woman, and is as nimble-fingered as a juggler. If an unlucky session does not cut the rope of thy life, I pronounce, boy, thou wilt be a great man in history" (act i. 1).—Gay, *The Beggar's Opera* (1727).

**Fi'ler**, a lean, churlish man, who takes poor Toby Veck's tripe, and delivers him a homily on the sinfulness of luxury and self-indulgence.—C. Dickens, *The Chimes* (1844).

**Filia Doloro'sa**, the Duchess d'Angoulême, daughter of Louis XVI. Also called "The Modern Antig'onê" (1778-1851).

**Fillan**, son of Fingal and Clatho, the most highly finished character in the poem of *Tem'ora*. Fillan was younger than his nephew Oscar, and does not appear on the scene until after Oscar's death. He is rash and fiery, eager for military glory, and brave as a lion. When Fingal appointed Gaul to command for the day, Fillan had hoped his father's choice might have fallen to his own lot. "On his spear stood the son of Clatho . . . thrice he raised his eyes to Fingal; his voice thrice failed him as he spoke . . . He strode away; bent over a distant stream . . . the tear hung in his eye. He struck at times the thistle's head with his inverted spear." Yet showed he no jealousy, for when Gaul was in danger, he risked his own life to save him. Next day was Fillan's turn to lead, and his deeds were unrivalled in dash and brilliancy. He slew Foldath, the general of the opposing army, but when Cathmor, "Lord of Atha," the commander-in-chief, came against him, Fillan fell. His modesty was then as prominent as his bravery. "Lay me," he said to Ossian, "in that hollow



rock. Raise no stone above me . . . I am fallen in the first of my fields, fallen without renown." Every incident of Fillan's life is beautiful in the extreme.—Ossian, *Temora*, v.

**Filippo (Don).** In love with Camilla, heroine of *Signor Monaldini's Niece*. His wife is insane, and he suffers himself to become enamored of this young girl, who repels him with holy, heroic words. His conscience comes to his aid when she appeals to him. While he hesitates to speak the words of parting, she springs into a pool beside them, and is to all appearance drowned. While she lies unconscious, a telegram is brought, saying that his wife is dead. Camilla revives, after a long period of insensibility, and all is well.—Mary Agnes Tincker, *Signor Monaldini's Niece*, (1879).

**Fillpot (Toby),** a thirsty old soul, who "among jolly toppers bore off the bell." It chanced as in dog-days he sat boosing in his arbor, that he died "full as big as a Dorchester butt." His body turned to clay, and out of the clay a brown jug was made, sacred to friendship, mirth, and mild ale.

His body, when long in the ground it had lain,  
And time into clay had resolved it again,  
A potter found out in its covert so snug,  
And with part of fat Toby he formed this brown jug,  
Now sacred to friendship, to mirth, and mild ale.  
So here's to my lovely sweet Nan of the vale.  
Rev. Francis Fawkes (1721-1777).

\*\*\* The two best drinking songs in the language were both by clergymen. The other is, *I Cannot Eat but Little Meat*, by John Still, bishop of Bath and Wells (1534-1607).

**Filome'na (Santa).** At Pisa the church

of San Francisco contains a chapel lately dedicated to Santa Filomena. Over the altar is a picture by Sabatelli, which represents Filomena as a nymph-like figure floating down from heaven, attended by two angels bearing the lily, the palm, and a javelin. In the fore-ground are the sick and maimed, healed by her intercession.

Nor ever shall be wanting here  
The palm, the lily, and the spear:  
The symbols that of yore  
St. Filomena bore  
Longfellow, *St. Filomena*.

\*\*\* Longfellow calls Florence Nightingale "St. Filomena" (born at Florence, 1820).

**Finality John,** Lord John Russell (afterwards "Earl Russell"), who maintained that the Reform Bill of 1832 was a *finality* (1792-1878).

**Finch (Margaret),** queen of the gypsies, who died aged 109, A.D. 1740. She was born at Sutton, in Kent, and was buried at Beckenham, in the same county.

**Finch (Lucilla).** Blind girl whose sight is restored for a little while. The man she has loved while blind has received injuries that make him repulsive to the eye. His crafty brother contrives that the girl shall mistake him for her betrothed. A series of complications has a climax in the return of Miss Finch's blindness, after which matters resume the former course and she marries the right man.—Wilkie Collins, *Poor Miss Finch*.

**Fine-ear,** one of the seven attendants of Fortunio. He could hear the grass grow, and even the wool on the sheep's back.—Comtesse D'Aunoy, *Fairy Tales* ("Fortunio," 1682).

\*\*\* In Grimm's *Goblin's* is the same fairy tale ("Fortunio").



**Fin'etor**, a necromancer, father of the Enchantress Damsel.—Vasco de Lobeira, *Amadis de Gaul* (thirteenth century).

**Finetta**, "the cinder girl," a fairy tale by the Comtesse D'Aunoy (1682). This is merely the old tale of Cinderella slightly altered. Finetta was the youngest of three princesses, despised by them, and put to all sorts of menial work. The two sisters went to balls, and left Finetta at home in charge of the house. One day she found a gold key, which opened a wardrobe full of most excellent dresses; so arraying herself in one, she followed her sisters to the ball, but she was so fine that they knew her not, and she ran home before them. This occurred two or three times, but at last, in running home, she lost one of her slippers. The young prince resolved to marry her whose foot fitted the slipper, and Finetta became his wife. Finetta was also called Auricula or "Fine-ear."

**Fingal** (or *Fion na Gael*).

His *father* was Comhal or Combál, and his *mother* Morna.

(Comhal was the son of Trathal, king of Morven, and Morna was the daughter of Thaddu.)

His first *wife* was Roscrana, mother of Ossian. His second was Clatho, mother of Fillan, etc.

(Roscrana was the daughter of Cormac I. third king of Ireland.)

His *daughter* was Bosmi'na, and his *sons* Ossian, Fillan, Ryno, and Fergus. (The son of Ossian was Oscar.)

(Fillan was younger than his nephew Oscar, and both, together with Ryno, were slain in battle before Fingal died.)

His *bard* and *herald* was Ullin. His *sword* Luno, so called from its maker, Luno of Locklin (*Denmark*).

His *kingdom* was Morven (*The north-west coast of Scotland*); his *capital* Semo; his *subjects* were Caledonians or Gaels.

After the restoration of Ferad-Artho to the throne of Ireland, Fingal "resigned his spear to Ossian," and died A. D. 283.

*Fingal*, an epic in six books, by Ossian. The subject is the invasion of Ireland by Swaran, king of Lochlin (*Denmark*) during the reign of Cormac II. (a minor), and its deliverance by the aid of Fingal, king of Morven (*northwest coast of Scotland*). The poem opens with the overthrow of Cuthullin, general of the Irish forces, and concludes with the return of Swaran to his own land.

**Finger.** "Little finger tell me true." When M. Argan wishes to pump his little daughter Louison, respecting a young gentleman who pays attentions to her elder sister, he says to the child, "Prenez-y bien garde au moins; car voilà un petit doigt, qui sait tout, qui me dira si vous mentez." When the child has told him all she knows, he puts his little finger to his ear and says, "Voilà mon petit doigt pourtant qui gronde quelque chose. Attendez! Hé! Ah, ah! Oui? Oh, oh! voilà mon petit doigt, qui me dit quelque chose que vous avez vu et que vous ne m'avez pas dit." To which the child replies, "Ah! mon papa, votre petit doigt est un menteur."—Molière, *Le Malade Imaginaire*, ii. 11 (1673).

**Finis Poloniæ.** These words are attributed (but without sufficient authority) to Kosciusko the Pole, when he lay wounded by the balls of Suwaroff's troops on the field of Maciejowieze (October 10, 1794).

Percé de coups, Kosciusko s'écria en tombant

"Finis Poloniæ."—Michaud, *Biographie Universelle*.

**Finlayson** (*Luckie*), landlady of the lodgings in the Canongate of Edinburgh.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Fin'niston** (*Duncan*), a tenant of the laird of Gudgeonford.

*Luckie Finniston*, wife of Duncan.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Fion** (son of Comnal), an enormous giant, who could place one foot on Mount Cromleach, in Ulster, and the other on Mount Crommal, close by, and then dip his hand in the river Lubar, which ran between.

With one foot on the Crommal set and one on Mount Cromleach,  
The waters of the Lubar stream his giant hand could reach.

*Translation of the Gaelic.*

**Fiona**, a series of traditionary old Irish poems on the subject of Fion M'Comnal and the heroes connected with him.

**Fionnua'la**, daughter of Lir. Being transformed into a swan, she was doomed to wander over the lakes and rivers of Ireland till the Irish became Christians, but the sound of the first mass bell in the island was to be the signal of her release.

Silent, O Moyle, be the roar of thy water  
[County Tyrone] . . .

While murmuring mournfully Lir's lonely daughter

Tells to the night-star her tale of woes.

When shall the "Swan," her death-note singing,

Sleep with wings in darkness furled?

When will heaven, its sweet "bell" ringing,

Call my spirit from this stormy world?

T. Moore, *Irish Melodies*, iv. ("The Song of Fionnuala").

**Fips** (*Mr.*), a sedate, mysterious per-

sonage, living in an office in Austin Friars (London). He is employed by some unknown benefactor (either John Westlock or old Martin Chuzzlewit) to engage Tom Pinch at a weekly salary as librarian to the Temple Library.—C. Dickens, *Martin Chuzzlewit* (1844).

**Fir-bolg** (*i. e. bowmen*, from *bolg*, "a quiver"), a colony of Belgæ from Britain, led by Larthon to Ireland and settled in the southern parts of the island. Their chief was called "lord of Atha" (a country of Connaught), and thence Ireland was called Bolga. Somewhat later a colony of Caledonians from the western coast of Scotland settled in the northern parts of Ireland, and made Ulster their headquarters. When Crotha was "lord of Atha" he carried off Conlama (daughter of the Cael chief) by force, and a general war between the two races ensued. The Cael were reduced to the last extremity, and sent to Trathal (grandfather of Fingal) for aid. Trathal accordingly sent over Conar with an army, and on his reaching Ulster he was made "king of the Cael" by acclamation. He utterly subdued the Fir-bolg, and assumed the title of "king of Ireland;" but the Fir-bolg often rose in insurrection, and made many attempts to expel the race of Conar.—Ossian.

**Fire-Brand of France** (*The*) John duke of Bedford, regent of France (1389–1435).

John, duke of Bedford, styled the "Fire-brand of France."

Drayton, *Polyolbion* xviii. (1613.)

**Firouz Schah**, son and heir of the king of Persia. One New Year's Day an Indian brought to the king an enchanted horse, which would convey the rider almost instantaneously anywhere he

might wish to go to; and asked as the price thereof, the king's daughter for his wife. Prince Firouz, mounting the horse to try it, was carried to Bengal, and there fell in love with the princess, who accompanied him back to Persia on the horse. When the king saw his son arrive safe and sound he dismissed the Indian discourteously; but the Indian caught up the princess, and, mounting the horse, conveyed her to Cashmere. She was rescued by the sultan of Cashmere, who cut off the Indian's head and proposed marriage himself to the princess. To avoid this alliance, the princess pretended to be mad. The sultan sent for his physicians, but they could suggest no cure. At length came one who promised to cure the lady; it was Prince Firouz in disguise. He told the sultan that the princess had contracted enchantment from the horse and must be set on it to disenchant her. Accordingly, she was set on the horse, and while Firouz caused a thick cloud of smoke to rise, he mounted with the lady through the air, saying as he did so, "Sultan of Cashmere, when you would espouse a princess who craves your protection, first learn to obtain her consent."—*Arabian Nights* ("The Enchanted Horse").

**First Gentleman of Europe**, George IV. (1762, 1820–1830).

Louis d'Artois of France was so called also.

The "First Gentleman of Europe" had not yet quite lost his once elegant figure.—E. Yates, *Celebrities* xvii.

**First Grenadier of France**. Latour d'Auvergne was so called by Napoleon (1743–1800.)

**First Love**, a comedy by Richard Cumberland (1796.) Frederick Mowbray's first

love, being dowerless, marries the wealthy Lord Ruby, who soon dies leaving all his fortune to his widow. In the meantime, Frederick goes abroad, and at Padua falls in with Sabina Rosny, who nurses him through a severe sickness, for which he thinks he is bound in honor to marry her. She comes with him to England, and is placed under the charge of Lady Ruby. Sabina tells Lady Ruby she cannot marry Frederick, because she is married already to Lord Sensitive, and even if it were not so, she could not marry him, for all his affections are with Lady Ruby; this she discovers in the delirium of the young man, when his whole talk was about her ladyship. In the end Lord Sensitive avows himself the husband of Sabina, and Frederick marries his first love.

#### **Fish.**

*He eats no fish*, that is "he is no papist," "he is an honest man or one to be trusted." In the reign of Queen Elizabeth papists were the enemies of the government, and hence one who did not eat fish, like a papist, on fast days was considered a Protestant and a friend of the government.

I do profess . . . to serve him truly that will put me in trust . . . and to eat no fish.—Shakespeare, *King Lear*, act i. sc. 4 (1605).

#### **Fish and the Ring.**

1. Polycrætês, being too fortunate, was advised to cast away something he most highly prized, and threw into the sea an engraved gem of great value. A few days afterwards a fish came to his table, and in it was this very gem.—*Herodotus*, iii. 40.

2. A certain queen, having formed an illicit attachment to a soldier, gave him a ring which had been the present of her husband. The king, being apprised thereof, got possession of the ring while the soldier was asleep, threw it into the sea, and then asked his queen to bring it him.

## *Fitzjames and Roderick Dhu*

*J. B. Macdonald, Artist*

*Lamb Stocks, Engraver*



*FITZJAMES* meets Roderick Dhu, and failing to recognize him, expresses a wish to see the outlaw and his followers. Roderick answers:

*“ ‘ Have then thy wish ! ’ He whistled shrill,  
And he was answered from the bill ;  
Wild as the scream of the curlew,  
From crag to crag the signal flew.  
Instant through copse and heath arose  
Bonnets and spears and bended bows ;  
On right, on left, above, below,  
Sprung up at once the lurking foe ;  
From shingles grey their lances start,  
The bracken bush sends forth the dart ;  
The rushes and the willow wand  
Are bristling into axe and brand,  
And every tuft of broom gives life  
To plaided warrior armed for strife.  
That whistle garrisoned the glen  
At once with full five hundred men,  
As if the yawning bill to heaven  
A subterranean host had given.  
Watching their leader’s beck and will,  
All silent there they stood, and still. ”*

*Scott’s “ Lady of the Lake. ”*

*Thymus und Rosmarin*

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Form 10-60 (Rev. 9-22-64)

Don't let the fact that you're a woman stop you from being a leader. You can be a leader in your field, in your community, and in your family. You can be a role model for others. You can be a change agent. You can be a leader in the way you think, in the way you act, and in the way you live. You can be a leader in the way you love, in the way you care, and in the way you give. You can be a leader in the way you dream, in the way you hope, and in the way you believe. You can be a leader in the way you stand up for what's right, in the way you speak up for what's true, and in the way you fight for what's just. You can be a leader in the way you inspire, in the way you motivate, and in the way you empower. You can be a leader in the way you build, in the way you create, and in the way you transform. You can be a leader in the way you lead, in the way you follow, and in the way you walk with others. You can be a leader in the way you live, in the way you love, and in the way you lead.

Elizabeth - name of the person who was the first to be tried for witchcraft in 1546.

...the government, and  
...eat fish, like a

Author: Mr. Robert L. ... of the government.  
 Printed by ... at ...

(U) As AG, worked to help young Indians find jobs (1960-68).

only all the things that I have had of my life, and I have  
now a good many of them, and I have a good many of them.

received a letter from the FBI on 11/11/54, from Baltimore and on 11/12/54, from Chicago. On 11/13/54, the FBI advised that the letter from Baltimore was dated 11/11/54 and the letter from Chicago was dated 11/12/54.

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and she "gave him a  
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...long while the  
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FITZJAMES AND RODERICK DHU.





In great alarm, she went to St. Kentigern and told him everything. The saint went to the Clyde, caught a salmon with the ring in its mouth, and gave it to the queen, who thus saved her character and her husband. This legend is told about the Glasgow arms.

3. The arms of dame Rebecca Berry, wife of Sir Thomas Elton, Stratford-le-Bow, to be seen at St. Dunstan's Church, Stepney. The tale is that a knight, hearing the cries of a woman in labor, knew that the infant was destined to become his wife. He tried to elude his destiny, and, when the infant had grown to womanhood, threw a *ring* into the sea, commanding the damsel never to see his face again till she could produce the ring which he had cast away. In a few days a *cod-fish* was caught, and the ring was found in its mouth. The young woman producing the ring, the marriage was duly solemnized.—*Romance of London*.

**Fisher** (*Ralph*), assistant of Roland Græme, at Avenel Castle.—Sir W. Scott, *The Abbot* (time, Elizabeth).

**Fishers** (*The*). Grandpa and Grandma Fisher live with daughter-in-law and two grandchildren in "The Ark" at Cedar-swamp. Grandpa is a retired sea-captain with a talent for tedious stories and a temper that is occasionally frayed. Grandma's face has, "besides large physical proportions, generosity, whole-heartedness and a world of sympathy." Both sleep in church, but grandma wakes up first, and arouses her husband with an adroit pin. He starts and looks guilty. She "opens her eyes at regular intervals," as though she had merely been closing them to engage in a few moments of silent prayer.—Sally Pratt McLean Green, *Cape Cod Folks* (1881).

**Fitz-Boo'dle** (*George*), a pseudonym assumed by Thackeray in *Frazer's Magazine* (1811–1863).

**Fitz-Fulke** (*Hebe, duchess of*), a "gracious graceful, graceless grace" (canto xvi. 49), staying with Lord and Lady Amundeville (4 *syl.*), while Don Juan "the Russian envoy" was their guest. Don Juan fancied he saw in the night the apparition of a monk, which produced such an effect on his looks and behavior as to excite attention. When the cause of his peturbation was known, Lady Adeline sang to him a tale purporting to explain the apparition; but "her frolic grace" at night personated the ghost to carry on the joke. She was, however, discovered by Don Juan, who was resolved to penetrate the mystery. With this discovery the sixteenth and last book of *Don Juan* ends.—Byron, *Don Juan* (1824).

**Fitzurse** (*Lord Wildemar*), a baron in the suite of Prince John of Anjou (brother of Richard Cœur de Lion).—Sir W. Scott, *Ivanhoe* (time, Richard I.).

**Five Kings of France**, the five directors (1795).

The five kings of France sit in their curule chairs with their flesh-colored breeches and regal mantles.—*Atalier du Lys*, ii.

**Flaccus**, Horace the Roman poet, whose full name was Quintus Horâtius Flaccus (B. C. 65–8).

**Fladdock** (*General*), a friend of the Norris family in America, and, like them, devoted to titles, and aristocracy.—C. Dickens, *Martin Chuzzlewit* (1844).

**Flam'berge** (2 *syl.*), the sword which Maugis took from Anthe'nor the Saracen

admiral, when he attacked the castle of Oriande la Fée. The sword was made by Weyland, the Scandinavian Vulcan.—*Romance of Maugis d' Aygremont et de Vivian son Frère.*

**Flamborough** (*Solomon*), farmer. A talkative neighbor of Dr. Primrose, vicar of Wakefield. Moses Primrose marries one of his daughters.

*The Misses Flamborough*, daughters of the farmer. Their homeliness contrasts well with the flashy pretenders to fashion introduced by Squire Thornhill.—Goldsmith, *Vicar of Wakefield* (1766).

**Flame** (*Lord*), Johnson the jester and dramatist, author of *Hurlo-Thrumbo*, an extravaganza (1729).

**Flammer** (*The Hon. Mr. Frisk*), a Cantab, nephew to Lord Totterly. He is a young gentleman with a vivid imagination, small income, and large debts.—C. Selby, *The Unfinished Gentleman*.

**Flammock** (*Wilkin*), a Flemish soldier and burgess at the Castle of Garde Douleuse.

*Rose or Roschen Flammock*, daughter of Wilkin Flammock, and attendant on Lady Eveline.—Sir. W. Scott, *The Betrothed* (time, Henry II.).

**Flanders** (*Moll*), a woman of extraordinary beauty, born in Old Bailey. She was twelve years a harlot, five years a wife, twelve years a thief, and eight years a convict in Virginia; but ultimately she became rich, lived honestly, and died a penitent in the reign of Charles II.—Defoe, *The Fortunes of Moll Flanders*.

**Flash** (*Captain*), a blustering, cowardly

braggart, "always talking of fighting and wars." In the Flanders war he pretended to be shot, sneaked off into a ditch, and thence to England. When Captain Loveit met him paying court to Miss Biddy Bellaw, he commanded the blustering coward to "deliver up his sword," and added:

"Leave this house, change the color of your clothes and fierceness of your looks; appear from top to toe the very wretch thou art!"—D. Garrick, *Miss in Her Teens* (1753).

**Fla'vius**, the faithful, honest steward of Timon the man-hater.—Shakespeare, *Timon of Athens* (1600).

**Fle'ance**, in Shakespeare's *Macbeth*, is the son of Banquo, one of Duncan's trusted generals, and beloved and honored by Macbeth until the witches' prophecy promises him the crown for which Macbeth has murdered the king. Macbeth resolves to destroy Banquo and his son, but while the father is murdered the son escapes, and the death-blow is given to Macbeth's hope of an undisputed succession. Thus far the play; the chronicle makes Fleance become in time the Lord High Steward (Stewart, Stuart) of Scotland, and the ancestor of the House of Stuart which gave James I. to the English throne. James was very proud of this descent from Shakespeare's Banquo, whose character was evidently drawn to flatter the king, since the Banquo of Holinshed's *Chronicle*, from which the main of the play is drawn, is Macbeth's partner in the murder of Duncan.

**Flecknoe** (*Richard*), poet-laureate to Charles II., author of dramas, poems, and other works. As a poet his name stands on a level with Bavius and Mævius. Dryden says of him:

... he reigned without dispute  
Thro' all the realms of nonsense absolute.  
Dryden, *M'Flecknoe* (1682).

## John Gilpin

Thomas Stothard, Artist

Worthington, Engraver



**A**WAY went Gilpin, and away  
Went Gilpin's bat and wig.  
He lost them sooner than at first,  
For why? they were too big.

Six gentlemen upon the road  
Thus seeing Gilpin fly,

With post-boy scamp'ring in the rear,  
They raised the hue and cry:—

“Stop thief! stop thief! a highwayman!”  
Not one of them was mute;  
And all and each that passed that way  
Did join in the pursuit.

Cowper's "John Gilpin."

## Alured Fitzwalter and Rose his Wife Bear Home the Flitch of Bacon

Thomas Stothard, Artist

James Henry Watt, Engraver



**T**HE fond pair, upon whom all eyes were now fixed, and in praise of whom  
all lips were loud, were Alured Fitzwalter and his wife. One steed bore them,  
she sitting on a pillion behind him, with her arm round his waist. \* \* \*

Never was the recollection of the goodly couple effaced from the memory of those who  
beheld them as they rode together on that day. He, so handsome, so frank, so courteous,  
—she so fair, so sweet, so good.

Ainsworth's "The Flitch of Bacon."

# John Gilpin

Thomas Stothard, Author.



With foot-locks, scamp'ring in the rear,  
They raised the dust as they went —  
"Stop that! stop that! a light room!"  
Not a word of them was heard;  
And as they went, that passed that way,  
Did join in the pursuit.

Cooper's John Gilpin.

# Alfred Fitzwater and Rose his Wife Ben Home the Fitch of Bacon

James Henry Wall, Esquire.



HE found him, upon whom all eyes were now fixed, and in praise of whom  
all lips were loud, was Alfred Fitzwater and his wife. One stood before them,  
she sitting on a pillow behind him, with her arm round his neck.  
"of never was the recollection of the goodly couple effaced from the memory of those who  
knew them as they sat together on that day. He, so handsome, so frank, so generous,  
— she so fair, so sweet, so good."  
Alfred's "The Fitch of Bacon."

and  
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Thomas Stothard, Author.

any to who  
appear  
— It  
WAY went Gilpin, and many  
West Gilpin's but and  
He lost them sooner than at first  
For what? they were too big.

Six gentlemen upon the road  
saw him going Gilpin  
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his hands

Thomas Stothard, Author.







JOHN GILPIN.



ALFRED FITZWALTER AND ROSE HIS WIFE BEAR HOME THE FLITCH OF BACON



(It was not Flecknoe but Shadwell that Dryden wished to castigate in this satire. The offence was that Dryden was removed from the post of laureate, and Shadwell appointed in his place. The angry ex-laureate says, with more point than truth, that, "Shadwell never deviates into sense.")

**Fleda.** A winning child who grows into the lovely heroine of Susan Warner's novel *Queechy* (1852). Her simple faith and unaffected piety lead Mr. Carleton, a skeptical Englishman, into the right path. After many years and vicissitudes the two meet again in New York and are married in England.

**Fledge'by** (2 *syl.*), an over-reaching, cowardly sneak, who conceals his dirty bill-broking under the trade name of Pubsey and Co. He is soundly thrashed by Alfred Lammle, and quietly pockets the affront.—C. Dickens, *Our Mutual Friend* (1864).

**Fleecebump'kin** (3 *syl.*), bailiff of Mr. Ireby, the country squire.—Sir W. Scott, *The Two Drovers* (time, George III.).

**Fleece'em** (*Mrs.*), meant for Mrs. Rudd, a smuggler, thief, milliner, match-maker and procuress.—Sam. Foote, *The Cozeners*.

**Fleetwood** or *The New Man of Feeling*, the hero of a novel so named by W. Godwin (1805).

**Flemings** (*The Farmer*). Yeoman-farmer of Kent, dull, honest plodder.

**Dahlia.** Lovely girl, who goes off with *Edward Blancove*, believing herself married to him. Discovering the deception, she returns to the farm, and resumes her

old life. When the penitent lover seeks her and would marry her, she refuses. "She has left her heart among the ashes of the fire" that consumed her youth and honor.

**Rhoda.** Devoted sister who seeks Dahlia until she is found, and cherishes her tenderly through life. Rhoda marries a farmer, and Dahlia lives for seven years as her housemate. George Meredith, *Rhoda Fleming* (1888).

**Flem'ing** (*Archdeacon*), the clergyman to whom old Meg Murdockson made her confession.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

**Fleming** (*Sir Malcolm*), a former suitor of Lady Margaret de Hautlieu.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

**Fleming** (*Lady Mary*), one of the maids of honor to Mary Queen of Scots.—Sir W. Scott, *The Abbot* (time, Elizabeth).

**Fleming** (*Rose*), niece of Mrs. Maylie. Rose marries her cousin Harry Maylie.

She was past 17. Cast in so slight and exquisite a mould, so mild and gentle, so pure and beautiful, that earth seemed not her element, nor its rough creatures her fit companions. The very intelligence that shone in her deep blue eye . . . seemed scarcely . . . of the world, and yet the changing expression of sweetness and good-humor, the thousand lights that played about the face . . . above all the smile, the cheerful, happy smile, were made for home and fireside peace and happiness.—C. Dickens, *Oliver Twist*, xxix. (1837).

**Flemish School** (*The*), a school of painting commencing in the fifteenth century, with the brothers Van Eyck. The chief *early* masters were Memling, Van der Weyden, Matsys, and Mabuse. The chief of the *second* period were Rubens, Vandyck, Snyders, Jordans, Gaspar de Crayer and the younger Teniers.



**Flemming** (*Paul*), scholarly hero of Longfellow's *Hyperion*. Among the storied ruins of the Old World, he wins his bride by weaving to her stories from his own imagination (1839).

**Fleshy School** (*The*), a class of British poets of which Swinburne, Rossetti, Morris, etc., are exponents; so called from the sensuous character of their poetry.

\* \* It was Thomas Maitland [*i.e.* R. W. Buchanan] who first gave them this appellation in the *Contemporary Review*.

**Fletcher** (*Dick*), one of the crew of a pirate vessel.—Sir W. Scott, *The Pirate* (time, William III.).

*Fletcher* (*Philip*), fine gentleman, suitor of Christie, in Louisa M. Olcott's novel "*Work*."

**Fleur de Marie**, the betrothed of Captain Phœbus.—Victor Hugo, *Notre Dame de Paris* (1831).

**Fleurant**, an apothecary. He flies into a rage because Bérard (2 *syl.*) says to his brother, "Remettez cela à une fois, et demeurez un peu en repos." The apothecary flares out, "De quoi vous mêlez vous de vous opposer aux ordonnances de la médecine . . . je vais dire à Monsieur Purgon comme on m'a empêché d'exécuter ses ordres . . . Vous verrez, vous verrez."—Molière, *La Malade Imaginaire* (1673).

**Flibbertigibbet**, the fiend that gives man the squint eye and harelip, sends mildews and blight, etc.

This is the foul fiend Flibbertigibbet . . . he gives the web and the pin [*diseases of the eye*], squints the eye, and makes the hare-lip; mildews the white heat, and hurts the poor creature of earth.—*King Lear*, act iii. sec. 4 (1605).

\* \* \* Shakespeare got this name from bishop Harsnett's *Declaration of Popish Impostures*, where Flibberdibbet is one of the fiends which the Jesuits cast out of Mr. Edmund Peckham.

*Flibbertigibbet*, or "Dickie Sludge," the dwarf grandson of Gammer Sludge (landlady of Erasmus Holiday, the schoolmaster in the vale of Whitehorse). In the entertainment given by the earl of Leicester to Queen Elizabeth, Dickon Sludge acts the part of an imp.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

**Flint** (*Lord*), chief minister of state to one of the sultans of India. He had the enviable faculty of a very short memory when he did not choose to recollect. "My people know, no doubt, but I cannot recollect," was his stock phrase. Mrs. Inchbald, *Such Things Are* (1786).

*Flint*, jailer in *The Deserter*, a musical drama by Dibdin (1770).

*Flint* (*Sir Clement*), a very kind-hearted, generous old bachelor, who "trusts no one," and though he professes his undoubted belief to be "that self is the predominant principle of the human mind," is never so happy as when doing an unselfish and generous act. He settles £2000 a year on the young Lord Gayville, his nephew, that he may marry Miss Alton, the lady of his choice; and says, "To reward the deserving, and make those we love happy, is self-interest in the extreme."—General Burgoyne, *The Heiress* (1781).

**Flint Jack**, Edward Simpson, who used to tramp the kingdom, vending spurious flint arrow-heads, celts, and other imitation antiquities. In 1867 he was imprisoned for theft.

## *Flavio and Hilaria*

*A. Closs, Engraver*



**F**LAVIO and Hilaria, two lovers, are in a country house when, during a storm—

“The sky cleared up and agreeably with the season a hard frost set in; the waters froze before they could flow away. Then, to the eyes of all, the aspect of the world was all at once changed; what had just been separated by the flood, was now again connected by a hardened floor, and forthwith there appeared, as a desirable coadjutor, that beautiful art which was invented in the far north, to glorify the first speedy winter days, and to give new life to the frozen. The lumber-room was opened, each brought his own marked skates, anxious, even at some risk, to be the first to cross the pure smooth expanse. Flavio only now felt thoroughly well, and Hilaria, who had had her uncle's instruction from her earliest years, showed herself no less charming than energetic upon the newly-made floor. They sped about merrily, and yet more merrily, sometimes together, sometimes separately, sometimes apart and sometimes hand in hand.”

Goethe's "*Wilhelm Meister*."

# Florio and Hilario

A. Cross, Boston



Florio and Hilario, two lovers, are in a country house when, during a storm, the sky cleared up and agreeably with the season a bright frost set in. The lovers stood before they could have seen. Then, to the cry of all, the aspect of the world was all at once changed; what had just been separated by the flood, was now again connected by a beautiful floor, and forehead there appeared as a desirable condition, that beautiful and solid was in- creased in the north, to glorify the first of winter days, and to give, perhaps, more life to the frozen. The lumber-men were opened, and brought his own on several small sleds, anxious even at some risk to be the first to cross the pure snow-drift. Florio only now felt himself well, and Hilario, who had had but made a transition from his painful years, showed himself no less charming than energetic upon the new-made floor. They sped about merrily, and yet more merrily, sometimes together, sometimes separating, sometimes apart and sometimes hand in hand.

Goethe's "Wilhelm Meister"

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FLAVIO AND HILARIA.



**Flippan'ta**, an intriguing lady's-maid. Daughter of Mrs. Cloggit. She is in the service of Clarissa, and aids her in all her follies.—Sir John Vanbrugh, *The Confederacy* (1695).

**Flite** (*Miss*), a poor crazed, good-hearted woman, who has lost her wits through the "law's delay." She is always haunting the Courts of Chancery with "her documents," hoping against hope that she will receive a judgment.—C. Dickens, *Bleak House*, iv. (1852).

**Flock'hart** (*Widow*), landlady of the lodgings in the Canongate where Waverley and M'Ivor dine with the baron of Bradwardine (3 *syl.*).—Sir W. Scott, *Waverley* (time, George II.).

**Flogged by Deputy.** The Marquis de Leganez forbade the tutor of his son to use rigor or corporal punishment of any kind, so the tutor hit upon this device to intimidate the boy: he flogged a lad named Raphael, brought up with young Leganez as a playmate, whenever that young nobleman deserved punishment. This produced an excellent effect; but Raphael did not see its justice and ran away.—Lesage, *Gil Blas*, v. i. (1724).

**Flo'lo** or **Flo'llio**, a Roman tribune, who held the province of Gaul under the Emperor Leo. When King Arthur invaded Gaul, the tribune fled to Paris, which Arthur besieged, and Flo'lo proposed to decide the quarrel by single combat. To this Arthur agreed, and cleft with his sword Caliburn both the helmet and head of his adversary. Having made himself master of all Gaul, King Arthur held his court at Paris.—Geoffrey, *British History*, ix. 11 (1142).

And after these . . .

At Paris, in the lists [*Arthur*] with Flo'llio fought;

The emperor Leon's power to raise his siege that brought.

Drayton, *Polyolbion*, iv. (1612).

**Flor** and **Blancheflor**, the title of a minnesong by Conrad Fleck, at one time immensely popular. It is the story of two children who fall in love with each other. There is a good deal of grace and tenderness in the tale, with an abundance of trash. Flor, the son of Feinix, a pagan king, is brought up with Blancheflor (an *enfant volé*). The two children love each other, but Feinix sells Blancheflor to some Eastern merchants. Flor goes in quest of Blancheflor, whom he finds in Babylon, in the palace of the sultan, who is a sorcerer. He gains access to the palace, hidden in a basket of roses; but the sultan discovers him, and is about to cast both into the flames, when, touched with human gentleness and love, he sets them free. They then return to Spain, find Feinix dead, and marry (fourteenth century).

**Flo'ra**, goddess of flowers. In natural history all the flowers and vegetable productions of a country and locality are called its flora, and all its animal productions its fauna.

**Flora**, the waiting-woman of Donna Violante. In love with Lissado, the valet of Don Felix.—Mrs. Centlivre, *The Wonder* (1714).

Mrs. Mattocks's was the most affecting theatrical leave taking we ever witnessed. The part she chose was "Flora," to Cook's "Don Felix," which she played with all the freshness and spirit of a woman in her prime.—*The New Monthly* (1826).

**Flora**, the niece of old Farmer Freehold.

She is a great beauty, and captivates Heartwell, who marries her. The two are so well assorted that their "best love is after their espousals."—John Philip Kemble, *The Farm-house*.

**Floranthé** (*Donna*), a lady beloved by Octavian. Octavian goes mad because he fancies Floranthé is untrue to him, but Roque, a blunt, kind-hearted servitor, assures him he is mistaken, and persuades him to return home.—G. Colman, *Octavian* (1824).

**Flor'delice** (3 *syl.*), the mistress of Bran'dimart (king of the Distant Islands).—Ariosto, *Orlando Furioso* (1516).

**Flordespina**, daughter of Marsiglio.—Ariosto, *Orlando Furioso* (1516).

**Florence** (*Vane*). The lost love eulogized in Philip Pendleton Cooke's poem of that name.

"Thou wast lovelier than the roses  
In their prime;  
Thy voice excelled the closes  
Of sweetest rhyme;  
Thy heart was as a river  
Without a main.  
Would I had loved thee never,  
Florence Vane!"

(185-).

**Florence**, Mrs. Spenser Smith, daughter of Baron Herbert, the Austrian ambassador in England. She was born at Constantinople, during her father's residence in that city. Byron made her acquaintance in Malta, but Thomas Moore thinks his devotion was more imaginary than real. In a letter to his mother, his lordship says, he "finds her [*Florence*] very pretty, very accomplished, and extremely eccentric."

Thou mayst find a new Calypso there  
Sweet Florence, could another ever share  
This wayward, loveless heart, it would be thine.  
Byron, *Childe Harold*, ii. 30 (1810).

**Florence** (*The German*), Dresden, also called "The Florence of the North."

**Florence** (*Weir*). A beautiful girl committed to the care of a young man who expects to meet a child. Although hardly released from an engagement to another girl he falls in love with his charge, when his former flame recalls him, but generously resigns him to her younger rival.—Ellen Olney Kirk, *One too Many* (1889).

**Florent**, the nephew of "the emperor," is condemned to death, but is offered his life if he can solve a certain riddle. An old deformed hag promises him the solution if he will agree to marry her afterward. He keeps faith with his deliverer, and on the wedding-night she is transformed into a beautiful woman.—Gower, *Confessio Amantis*, I.

Chaucer puts this story into the mouth of "The Wife of Bath," *Canterbury Tales*. He does not name the hero, but makes him a bachelor of King Artour's court. The story is much older than Gower, and is found in the legends of several countries, but Chaucer probably borrowed it from him while changing it in details.

**Florentine Diamond** (*The*), the fourth largest cut diamond in the world. It weighs 139½ carats, and was the largest diamond belonging to Charles "the Bold," duke of Burgundy. It was picked up by a Swiss peasant, who sold it to a priest for half a crown. The priest sold it for £200 to Bartholomew May, of Berne. It subsequently came into the hands of Pope Julius II., and the pope gave it to the Emperor of Austria. (See DIAMONDS.)



**Flores** or ISLE OF FLOWERS, one of the Azores (2 *syl.*). It was discovered in 1439 by Vanderburg, and is especially celebrated because it was near this isle that Sir Richard Grenville, in the reign of Queen Elizabeth, fought his famous sea-fight. He had only one ship with a hundred men, and was opposed by the Spanish fleet of fifty-three men-of-war. For some hours victory was doubtful, and when Sir Richard was severely wounded, he wanted to sink the ship; but the Spaniards boarded it, complimented him on his heroic conduct, and he died. As the ship (*The Revenge*) was on its way to Spain, it was wrecked, and went to the bottom, so it never reached Spain after all. Tennyson has a poem on the subject (1878).

*Flo'res* (2 *syl.*), the lover of Blanchefleur.—Boccaccio, *Il Filocopo* (1340)

\*.\* Boccaccio has repeated the tale in his *Decameron*, x. 5 (1352), in which Flores is called "Ansaldo," and Blanchefleur "Diano'ra." Flores and Blanchefleur, before Boccaccio's time, were noted lovers, and are mentioned as early as 1288 by Matfre Ermengaud de Beziers, in his *Bre-viaire d'Amour*.

Chaucer has taken the same story as the basis of the *Frankelaine's Tale*, and Bojardo has introduced it as an episode in his *Orlando Innamorato*, where the lover is "Prasildo" and the lady "Tisbina." (See PRASILDO.)

The chronielers of Charlemagne,  
Of Merlin, and the Mort d'Arthure,  
Mingled together in his brain,  
With tale of Flores and Blanchefleur.

Longfellow.

**Flores'ki** (*Count*), a Pole, in love with Princess Lodois'ka (4 *syl.*). At the opening of the play he is travelling with his servant Verbel to discover where the princess has been placed by her father

during the war. He falls in with the Tartar chief Kera Khan, whom he overpowers in fight, but spares his life, and thus makes him his friend. Floreski finds the princess in the castle of Baron Lovinski, who keeps her a virtual prisoner, but the castle being stormed by the Tartars the baron is slain, and the princess marries the count.—J. P. Kemble, *Lodoiska*.

**Flo'rez**, son of Gerrard, king of the beggars. He assumes the name of Goswin, and becomes, in Bruges, a wealthy merchant. His mistress is Bertha, the supposed daughter of Vandunke the burgo-master.—Beaumont and Fletcher, *The Beggars' Bush* (1622).

**Flor'ian**, the foundling of the forest," discovered in infancy by the Count De Valmont, and adopted as his own son. Forian is light-hearted and volatile, but with deep affection, very brave, and the delight of all who know him. He is betrothed to his cousin, Lady Geraldine, a ward of Count De Valmont.—W. Dimond, *The Foundling of the Forest*.

**Florida** (*Vervain*), American girl with her mother in Venice. She takes Italian lessons from Don Ippolito, a young priest, who has mistaken his calling. The girl's pity for him and her desire to see him freed from a false position and in a different profession in America are misunderstood by her lover, Henry Ferris. Separation and sorrow ensue. Ippolito's death-bed confession to Ferris clears up the mystery.

"If it is a little shocking, it is nevertheless true, and true to human nature that they spoke of Don Ippolito as if he were a part of their love."—W. D. Howells, *A Foregone Conclusion*, (1874).

**Flor'imel**, "the Fair," courted by Sir

Sat'yrane, Sir Per'idure, and Sir Cal'idore (each 3 *syl.*), but she herself "loved none but Mar'inel," who cared not for her. When Marinel was overthrown by Britomart and was reported to be dead, Florimel resolved to search into the truth of this rumor. In her wanderings, she came weary to the hut of a hag, but when she left the hut the hag sent a savage monster to bring her back. Florimel, however, jumped into a boat and escaped, but fell into the hands of Proteus (2 *syl.*), who kept her in a dungeon "deep in the bottom of a huge great rock." One day, Marinel and his mother went to a banquet given by Proteus to the sea-gods; and as Marinel was loitering about, he heard the captive bemoaning her hard fate, and all "for love of Marinel." His heart was touched; he resolved to release the prisoner, and obtained from his mother a warrant of release, signed by Neptune himself. Proteus did not dare to disobey, the lady was released, and became the happy bride of her liberator.—Spenser, *Faëry Queen*, iii. 4, 8, and iv. 11, 12 (1590–1596).

\*\*\* The name Florimel means "honey-flower."

*Florimel (The False)*, made by a witch of Riphæ'an snow and virgin wax, with an infusion of vermillion. Two burning lamps in silver sockets served for eyes, fine gold wire for locks, and for soul "a sprite that had fallen from heaven." Braggadocio, seeing this false Florimel, carried "her" off as the veritable Florimel; but when he was stripped of his borrowed plumes, this waxen Florimel vanished into thin air, leaving nothing behind except the "golden girdle that was about her waist."—Spenser, *Faëry Queen*. iii. 8, and v. 3 (1590–1596).

**Florimel's Girdle**, a girdle which gave

to those who wore it, "the virtue of chaste love and wifehood true;" if any woman not chaste or faithful put it on, it immediately "loosed or tore asunder." It was once the cestus of Venus, but when that queen of beauty wantoned with Mars, it fell off and was left on the "Acidalian mount."—Spenser, *Faëry Queen*, iv. 2 (1596).

One day Sir Cambel, Sir Triamond, Sir Paridel, Sir Blandamour, and Sir Ferramont agreed to give Florimel's girdle to the most beautiful lady; when the previous question was moved, "Who was the most beautiful?" Of course, each knight, as in duty bound, adjudged his own lady to be the paragon of women, till the witch's image of snow and wax, made to represent Florimel, was produced, when all agreed that it was without a peer, and so the girdle was handed to "the false Florimel." On trying it on, however, it would in no wise fit her; and when by dint of pains it was at length fastened, it instantly loosened and fell to the ground. It would fit Amoret exactly, and of course Florimel, but not the witch's thing of snow and wax.—Spenser, *Faëry Queen*, iv. 5 (1596).

\*\*\* Morgan la Fée sent King Arthur a *horn*, out of which no lady could drink "who was not to herself or to her husband true." Ariosto's *enchanted cup* possessed a similar spell.

A boy showed King Arthur a *mantle* which no wife not leal could wear. If any unchaste wife or maiden put it on, it would either go to shreds or refuse to drape decorously.

At Ephesus was a *grotto* containing a statue of Diana. If a chaste wife or maiden entered, a reed there (presented by Pan) gave forth most melodious sounds; but if the unfaithful or unchaste entered, the sounds were harsh and discordant.

## *Florestan Saved by Leonora*

*Eugen Klimsch, Artist*

*M. Weber, Engraver*



**P**IZARRO enters the dungeon to stab Florestan.

*Pizarro*

*An avenger now stands before thee!*

*Florestan*

*A murderer stands before me!*

*Pizarro*

*No more will I withhold my rage. (He tries to stab him).*

*Leonora (Springing forward with a shriek and protecting Florestan with her body)*

*Back, tyrant!*

*Would'st thou stab him!*

*Through this breast to his!*

*Pizarro (thrusts her away)*

*Madman!*

*Leonora (once more shielding her husband)*

*Kill first his wife!*

*Pizarro*

*His wife!*

*Florestan*

*My wife!*

*Leonora (to Florestan)*

*Yes, your own Leonora! (To the others) I am his wife, and have sworn to save him, and punish his oppressor.*

*Pizarro*

*Thou also shalt fall before my rage.*

*Stand off, or thou shalt share his death!*

*(Advances, raising the dagger. Leonora draws a small pistol from her bosom and presents it at him.)*

*Leonora*

*Another word and thou art dead!*

*Beethoven's "Fidelio."*

of chaste  
any woman  
it immedi-  
under." It was  
but when that  
with Mars, it  
the "Aedalian  
Queen, iv. 2

## How to be a Good Man

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FLORESTAN SAVED BY LEONORA.



Alasnam's *mirror* remained unsullied when it reflected the unsullied, but became dull when the unchaste stood before it. (See CARADOC, p. 160.)

**Florin'da**, daughter of Count Julian, one of the high lords in the Gothic court of Spain. She was violated by King Roderick; and the count, in his indignation, renounced the Christian religion and called over the Moors, who came to Spain in large numbers and drove Roderick from the throne. Orpas, the renegade archbishop of Seville, asked Florinda to become his bride, but she shuddered at the thought. Roderick, in the guise of a priest, reclaimed Count Julian as he was dying, and as Florinda rose from the dead body:

Her cheek was flushed, and in her eyes there  
beamed  
A wilder brightness. On the Goth [Roderick]  
she gazed,  
While underneath the emotions of that hour  
Exhausted life gave way. . . Round his neck she  
threw  
Her arms, and cried "My Roderick; mine in  
heaven!"  
Groaning, he claspt her close, and in that act  
And agony her happy spirit fled.  
Southey, *Roderick, etc.*, xxiv. (1814).

**Flo'ripes** (3 *syl.*), sister of Sir Fierabras [*Fe.ā'ra.brah*], daughter of Laban, and wife of Guy, the nephew of Charlemagne.

**Florisán'do** (*The exploits and adventures of*), part of the series of *Le Roman des Romains*, or those pertaining to Am'adis of Gaul. This part (from bk. vi. to xiv.) was added by Paez de Ribera.

**Florise**, (*The lady*), attendant on Queen Berengaria.—Sir W. Scott, *The Talisman*, (time, Richard I.)

**Flor'isel of Nice'a** (*The exploits and adventures of*), part of the series called *Le Roman des Romans*, pertaining to Am'adis of Gaul. This part was added by Feliciano de Silva.

**Flor'ismart**, one of Charlemagne's paladins, and the bosom friend of Roland.

**Florival** (*Mdlle.*), daughter of a French physician in Belleisle. She fell in love with Major Belford, while nursing him in her father's house during a period of sickness. Her marriage however was deferred, from the great aversion of the major's father to the French, and he went to Havana. In due time he returned to England and Colonel Tamper with him. Now Colonel Tamper was in love with Emily, and wishing to try the strength of her affection, pretended to be severely mutilated in the wars. Florival was a guest of Emily at the time, and, being apprised of the trick, resolved to turn the tables on the colonel, so when he entered the room as a maimed soldier, he found there Florival, dressed as an officer, and, under the name of Captain Johnson, flirting most desperately with Emily. The colonel was mad with jealousy, but in the very whirlwind of his rage, Major Belford recognized Mdlle. Florival, saw through the trick, and after a hearty good laugh at the colonel all ended happily.—Colman, sen., *The Deuce is in Him* (1762).

**Flor'izel**, son of Polixenês, king of Bohemia. In a hunting expedition, he saw Perdita (the supposed daughter of a shepherd), fell in love with her, and courted her under the assumed name of Doricles. The king tracked his son to the shepherd's house, and told Perdita that if she gave countenance to this foolery he would order her and the shepherd



to be put to death. Florizel and Perdita then fled from Bohemia, and took refuge in Sicily. Being brought to the court of King Leontês, it soon became manifest that Perdita was the king's daughter. Polixenês, in the mean time, had tracked his son to Sicily, but when he was informed that Perdita was the king's daughter, his objection to the marriage ceased, and Perdita became the happy bride of Prince Florizel.—Shakespeare, *The Winter's Tale* (1604).

*Florizel*, the name assumed by George IV. in his correspondence with Mrs. Robinson (actress and poetess), generally known as Per'dita, that being the character in which she first attracted his attention when prince of Wales.

\*\*\* George IV. was generally nicknamed "Prince Florizel."

**Flower of Chivalry**, Sir William Douglas, knight of Liddesdale (\*-1353). Sir Philip Sidney, statesman, poet, and soldier, was also called "The Flower of Chivalry" (1554-1586). So was the Chevalier de Bayard, *le Chevalier sans Peur et sans Reproche* (1476-1514).

**Flower of Kings**. Arthur is so called by John of Exeter (sixth century).

**Flower of Poets**, Geoffrey Chaucer (1328-1400).

**Flower of the Levant'**. Zantê is so called from its great beauty and fertility.

Zante! Zante! flor di Levanti.

**Flower of Yarrow** (*The*), Mary Scott, daughter of Sir William Scott of Harden.

**Flowers** (*The Death of the*). In the poem bearing this title William Cullen Bryant thus names the American flowers

that have been called "the crown-jewels of the year."

"On the hill the golden-rod  
And the aster in the wood,  
And the yellow sunflower by the brook,  
In autumn beauty stood,  
Till fell the frost from the clear, cold heaven  
As falls the plague on men  
And the brightness of their smile was gone  
From upland, glade and glen."

*The Death of the Flowers* (1821-1834).

**Flowerdale** (*Sir John*), father of Clarissa, and the neighbor of Colonel Oldboy.—Bickerstaff, *Lionel and Clarissa*.

**Floyd** (*Ireson*).

"Old Floyd Ireson, for his hard heart  
Tarred and feathered, and carried in a cart  
By the women of Marblehead."

The punishment was inflicted because he had refused succor to a leaking ship, lost in consequence of his inhumanity.—J. G. Whittier, *Skipper Ireson's Ride* (1877).

**Floyds** (*The*). Artist and wife summering in Broughton, Mass. He is self-indulgent and careless of her; she proud, passionate and morbid. Convinced that her husband is weary of her, and beset by the importunities of another man, she drowns herself.—Bliss Perry, *The Broughton House* (1890).

**Fluel'en**, a Welsh captain and great pedant, who, amongst other learned quiddities, drew this parallel between Henry V. and Alexander the Great: One was born in Monmouth and the other in Macedon, both which places begin with M, and in both a river flowed.—Shakespeare, *Henry V.* act iv. sc. 7 (1599).

**Flur**, the bride of Cassivelaun, "for whose love the Roman Cæsar first invaded

Britain."—Tennyson, *Idylls of the King* ("Enid").

**Flute** (*The Magic*), a flute which has the powers of inspiring love. When given by the powers of darkness, the love it inspires is sensual love; but when bestowed by the powers of light, it becomes subservient to the very holiest ends. In the opera called *Die Zauberflöte*, Tamino and Pamina are guided by it through all worldly dangers to the knowledge of divine truth (or the mysteries of Isis.)—Mozart, *Die Zauberflöte* (1791).

**Flutter**, a gossip, fond of telling a good story, but, unhappily, unable to do so without a blunder. "A good-natured, insignificant creature, admitted everywhere, but cared for nowhere" (act i. 3).—Mrs Cowley, *The Belle's Stratagem* (1780).

**Fly**. Dainty butterfly of fashion who falls heir to the heroine's rejected lover in Elizabeth Stuart Phelps's novel, *The Silent Partner*.

**Fly-gods**, Beelzebub, a god of the Philistines, supposed to ward off flies. Achor was worshipped by the Cyrænads for a similar object. Zeus Apomyios was the fly-god of the Greeks.

On the east side of your shop, aloft,  
Write Mathlai, Tarmael, and Baraborat;  
Upon the north part, Rael, Velet, Thiel.  
They are the names of those mercurial sprites  
That do fright flies from boxes.

B. Jonson, *The Alchemist*, i. (1610).

**Flying Dutchman** (*The*), a phantom ship, seen in stormy weather off the Cape of Good Hope, and thought to forebode ill luck. The legend is that it was a vessel laden with precious metal, gained by murder and piracy on the high seas. In

punishment, the plague broke out among the crew; no port would admit them, and the ship must sail the seas till doomsday.

Another legend is, that a Dutch captain, homeward-bound, driven back by continued storms off the Cape, swore that he would double the Cape if he sailed till the day of doom. Taken at his word, he must now sail the seas forever.—Captain Marryat, *The Phantom Ship*.

Richard Wagner's opera, *Der Fliegende Holländer*, adds a loftier motive to the legend. The doomed captain cannot find rest until some woman consents to share his fate. Elsa, moved by pity, makes the sacrifice and saves him from perdition.

**Flying Highwayman**. William Harrow, who leaped his horse over turn-pike gates as if it had been furnished with wings. He was executed in 1763.

**Flynn** (*Tom*), of Virginia.

"Thar in the drift, back to the wall,  
He held the timbers ready to fall  
Then, in the darkness I heard him call :—  
"Run for your life, Jake! run for your wife's  
sake  
Don't wait for me!"  
And that was all  
Heard in the din,  
Heard of Tom Flynn,—  
Flynn of Virginia!"

Story told by the miner whose life he saved.—Bert Harte, *In the Tunnel* (1874).

**Flyter** (*Mrs.*), landlady of the lodgings occupied by Frank Osbaldistone in Glasgow.—Sir W. Scott, *Rob Roy* (time, George I.).

**Fog** (*Amos*). Dreamy fisherman, hunter and wrecker, builder and owner of *Castle Nowhere*, in Constance Fennimore Woolson's tale of that name.

**Foible**, the intriguing lady's maid of

Lady Wishfort, and married to Waitwell (lackey of Edward Mirabell). She interlards her remarks with "says he," "he says, says he," "she says, says she," etc.—W. Congreve, *The Way of the World* (1700).

**Foi'gard** (*Father*), one of a gang of thieves. He pretends to be a French priest, but "his French shows him to be English, and his English shows him to be Irish."—Farquhar, *The Beaux' Stratagem* (1705).

**Folair'** (2 *syl.*), a pantomimist at the Portsmouth Theatre, under the management of Mr. Vincent Crummles.—C. Dickens, *Nicholas Nickleby* (1838).

**Foldath**, general of the Fire-bolg or Belgæ in the south of Ireland. In the epic called *Tem'ora*, Cathmor is the "lord of Atha," and Foldath is his general. He is a good specimen of the savage chieftain; bold and daring, but presumptuous, overbearing, and cruel. "His stride is haughty, and his red eye rolls in wrath." He looks with scorn on Hidalla, a humane and gentle officer in the same army, for his delight is strife, and he exults over the fallen. In counsel Foldath is imperious, and contemptuous to those who differ from him. Unrelenting in revenge; and even when he falls with his death-wound dealt by Fillan the son of Fingal, he feels a sort of pleasure that his ghost would hover in the blast, and exult over the graves of his enemies. Foldath had one child, a daughter, the blue-eyed Dardule'na, the last of the race.—Ossian, *Temora*.

**Fon'dlewife**, an uxorious banker.—Congreve, *The Old Bachelor* (1693).

When Mrs. Jefferson [1733-1776] was asked in what characters she excelled the most, she

innocently replied,—“In old men, like ‘Fondlewife’ and ‘Sir Jealous Traffic.’”

\*\*\* “Sir Jealous Traffic” is in *The Busy-Body*, by Mrs. Centlivre.

**Fondlove** (*Sir William*), a vain old baronet of 60, who fancies himself a school-boy, capable of playing boyish games, dancing, or doing anything that young men do. “How marvellously I wear! What signs of age have I? I’m certainly a wonder for my age. I walk as well as ever. Do I stoop? Observe the hollow of my back. As now I stand, so stood I when a child, a rosy, chubby boy. My arm is as firm as ’twas at 20. Oak, oak, isn’t it? Think you my leg is shrunk?—not in the calf a little? When others waste, ’tis growing-time with me. Vigor, sir, vigor, in every joint. Could run, could leap. Why shouldn’t I marry?” So thought Sir William of Sir William, and he married the Widow Green, a buxom dame of 40 summers.—S. Knowles, *The Love-Chase* (1837).

**Fool**. James I. of Great Britain was called by Henri IV. of France, “The Wisest Fool in Christendom” (1566-1625).

**Fool** (*The*), in the ancient morris-dance, represented the court-jester. He carried in his hand a yellow bauble, and wore on his head a hood with ass’s ears, the top of the hood rising into the form of a cock’s neck and head, with a belt at the extreme end. The hood was blue, edged with yellow and scalloped, the doublet red, edged with yellow, the girdle yellow, the hose of one leg yellow and of the other blue, shoes red. (See MORRIS-DANCE.)

**Fool’s Prayer** (*The*). A king calls upon his jester to “kneel down and make

a prayer!" The fool obeys in words so full of pregnant truth that—

"The room was hushed. In silence rose  
The King and sought his gardens cool,  
And walked apart, and murmured low  
'Be merciful to me, a fool!'"

Edward Rowland Sill, *The Fool's Prayer* (1883).

**Fools, Jesters and Mirthmen.** Those in italics were mirthmen, but not licensed fools or jesters.

ADELSBURN (*Burkard Kasper*), jester to George I. He was not only a fun-maker, but also a ghostly adviser of the Hanoverian.

AKSAKOFF, the fool of Czarina Elizabeth of Russia (mother of Peter II.). He was a stolid brute, fond of practical jokes.

ANGÉLY (*L.*) jester to Louis XIV., and last of the licensed fools of France. He is mentioned by Boileau in *Satires* i. and viii.

AOPH (*Monsignore*), who succeeded Soglia as the merryman of Pope Gregory XVI.

ARMSTRONG (*Archie*), jester in the courts of James I. and Charles I. One of the characters in Scott's novel, *The Fortunes of Nigel*. Being condemned to death by King James for sheep-stealing, Archie implored that he might live till he had read his Bible through for his soul's weal. This was granted, and Archie rejoined, with a sly look, "Then de'il tak' me 'gin I ever read a word on't!"

BERDIC, "joculator" to William the Conqueror. Three towns and five carucates in Gloucestershire were given him by the king.

BLUET D'ARBÈRES (seventeenth century), fool to the duke of Mantua. During a pestilence he conceived the idea of offering his life as a ransom for his countrymen, and actually starved himself to death to stay the plague.

BONNY (*Patrick*), jester to the regent Morton.

BORDE (*Andrew*), usually called "Merry Andrew," physician to Henry VIII. (1500–1549).

BRUSQUET. Of this court fool Brantôme says: "He never had his equal in repartee" (1512–1563).

CAILLET (*Guillaume*), who flourished about 1490. His likeness is given in the frontispiece of the *Ship of Fools* (1497).

CHICOT, jester of Henri III. and Henri IV. Alexandre Dumas has a novel called *Chicot the Jester* (1553–1591).

COLQUHOUN (*Jemmy*), predecessor of James Geddes, jester in the court of Mary queen of Scots.

CORYAT, "prince of non-official jesters and coxcombs." Kept by Prince Henry, brother of Charles I.

COULON, doctor and jester to Louis XVIII. He was the very prince of mimics. He sat for the portraits of Thiers, Molé, and Comte Joseph de Villèle (died 1858).

DA'GONET (*Sir*), jester to King Arthur. He was knighted by the king himself.

DERRIE, a court jester to James I. Contemporary with Thom.

DUFRESNOY, poet, playwright, actor, gardener, glass-manufacturer, spendthrift, wit, and honorary fool to Louis XIV. His jests are the "Joe Millers" of France.

GEDDES (*James*), jester in the court of Mary, queen of Scots. He was daft, and followed Jemmy Colquhoun in the motley.

GLORIEUX (*Le*), jester of Charles *le Hardi* of Burgundy.

GONELLA, domestic jester of the duke of Ferrara. His jests are in print. Gonella used to ride a horse all skin and bone, which is spoken of in *Don Quixote*.

HAFOD (*Jack*), a retainer in the house of Mr. Bartlett, of Castlemorton, Worcestershire. He died at the close of the eighteenth

century, and has given birth to the expression "As big a fool as Jack Hafod." He was the *ultimus scurrarum* in Great Britain.

HEYWOOD (*John*) author of numerous dramatic works (1492-1565).

Jean (*Seigni*), or "Old John," so called to distinguish him from Jean or Johan, called *Le Fol de Madame*, (fl. 1380).

JOHAN, *Le Fol de Madame* mentioned by Marot in his epitaphs.

Johnson (*S.*), familiarly known as "Lord Flame," the character he played in his own extravaganza of *Hurlo-Thrumbo* (1729).

Kgaw (*General*), a Saxon general, famous for his broad jests.

KILLIGREW (*Thomas*), called King Charles's jester" (1611-1682).

LONGELY, jester to Louis XIII.

NARR (*Klaus*), jester to Frederick, "the Wise," elector of Prussia.

PATCH, court fool of Elizabeth, wife of Henry VII.

PATCHE, Cardinal Woolsey's jester. The cardinal made Henry VIII. a present of this "wise fool," and the king returned word that "the gift was a most acceptable one."

PATISON, licensed jester to Sir Thomas More. He is introduced by Hans Holbein in his famous picture of the lord chancellor's family.

Paul (*Jacob*), Baron Gundling. This merryman was laden with titles in ridicule by Frederick William I. of Prussia.

PEARCE (*Dickie*), fool of the earl of Suffolk. Dean Swift wrote an epitaph on him.

RAYÈRE, court jester to Henry I. of England.

ROSEN (*Kunz von der*), private jester to the emperor Maximilian I.

SCOGAN, court jester to Edward IV.

SOGLIA (*Cardinal*), the fun-maker of Pope Gregory XVI. He was succeeded by Aopi.

SOMERS (*Will*), court jester to Henry VIII. The effigy of this jester is at Hampton Court. And in Old Fish Street was once a public-house called Will Somers's tavern (1490-1560).

STEHLIN (*Professor*), in the household of czarina Elizabeth of Russia. He was teacher of mathematics and history to the grand-duke (Peter II.), and was also his licensed buffoon.

Tarleton, (*Richard*), the famous clown, and jester in the reign of Queen Elizabeth, but not attached either to the court or to any nobleman (1530-1588).

THOM, one of the court jesters of James I. Contemporary with Derrie.

TRIBOULET, court jester to Louis XII. and François I. (1487-1536). Licinio, the rival of Titian, took his likeness, which is still extant.

WALLETT (*W. F.*), court jester to Queen Victoria. He styles himself "the queen's jester," but doubtless has no warrant for the title from the Lord Chamberlain.

WALTER, jester to Queen Elizabeth.

WILL, "my lord of Leicester's jesting player;" but who this "Will" was is not known. It might be Will Johnson, Will Sly, Will Kimpe, or even Will Shakespeare.

YORICK, jester in the court of Denmark. Referred to by Shakespeare in his *Hamlet*, act v. sc. 1.

(Dr. Doran published *The History of Court Fools*, in 1858).

**Fools' Paradise**, unlawful pleasure; illicit love; vain hopes; the *limbus fatuorum* or paradise of fools.

If ye should lead her into a fool's paradise, it

were a gross . . . behavior.—Shakespeare, *Romeo and Juliet*, act ii. sc. 4 (1597).

**Foot-breadth**, the sword of Thoralf Skolinson "the Strong" of Norway.

Quern-biter of Hakon the Good,  
Wherewith at a stroke he hewed  
The millstone thro' and thro';  
And foot-breadth of Thoralf "the Strong!"  
Were not so broad, nor yet so long.  
Nor was their edge so true.

Longfellow.

**Fopling Flutter** (*Sir*), "the man of mode," and chief character of a comedy by Sir George Etherege, entitled *The Man of Mode or Sir Fopling Flutter* (1676).

**Foppery**. Vespasian the Roman emperor had a contempt for foppery. When certain young noblemen came to him smelling of perfumes, he said to them, "You would have pleased me more if you had smelt of garlic."

Charlemagne had a similar contempt of foppery. One day, when he was hunting, the rain poured down in torrents, and the fine furs and silks of his suite were utterly spoilt. The king took this occasion to rebuke the court beaux for their vanity in dress and advised them in future to adopt garments more simple and more serviceable.

**Foppington** (*Lord*), an empty-headed coxcomb, intent only on dress and fashion. His favorite oaths, which he brings out with a drawl, are: "Strike me dumb!" "Split my windpipe!" and so on. When he loses his mistress, he consoles himself with this reflection: "Now, for my part, I think the wisest thing a man can do with an aching heart is to put on a serene countenance; for a philosophical air is the most becoming thing in the world to the face of a person of quality."—Sir John Vanbrugh, *The Relapse* (1697).

The shoemaker in *The Relapse* tells Lord Foppington that his lordship is mistaken in supposing that his shoe pinches.—Macaulay.

**Foppington** (*Lord*), a young married man about town, most intent upon dress and fashion, whose whole life is consumed in the follies of play and seduction. His favorite oaths are: "Sun, burn me!" "Curse, catch me!" "Stop my breath!" "Let me blood!" "Run me through!" "Strike me stupid!" "Knock me down!" He is reckoned the king of all court fops.—Colley Cibber, *The Careless Husband* (1704).

**Foppington** (*Lord*), elder brother of Tom Fashion. A selfish coxcomb, engaged to be married to Miss Hoyden, daughter of Sir Tunbely Clumsy, to whom he is personally unknown. His brother Tom, to whom he did not behave well, resolved to outwit him; and passing himself off as Lord Foppington, got introduced to the family, and married the heiress. When his lordship appeared, he was treated as an impostor, till Tom explained his ruse; and Sir Tunbely, being snubbed by the coxcomb, was soon brought to acquiesce in the change, and gave his hand to his new son-in-law with cordiality. The favorite oaths of Lord Foppington are: "Strike me dumb!" "Strike me ugly!" "Stap my vitals!" "Split my windpipe!" "Rat me!", etc.; and, in speaking, his affectation is to change the vowel "o" into *a*, as *rat, naw, resalve, waurld, ardered, manth, paund, maunth, lang, philasapher, tarture*, and so on.—Sheridan, *A Trip to Scarborough* (1777).

\*\*\* This comedy is *The Relapse*, slightly altered and curtailed.

**Forbes** (*Paul*), A travelled man who thinks himself blasé, but finds, to his sur-  
II

prise, new sensations in America. The leading excitement (and surprise) is his falling in love with a rich and beautiful girl and a poor and pretty one at the same time. Miriam, the rich beauty, divines the truth and her plan for freeing him is thus described by Edward Jasper, whom she married out of hand one evening.

"She was not happy—she resolved to throw herself into the abyss. I am the abyss."

Forbes replies: "Since at this hour yesterday I had the honor to consider myself engaged to Miss Reese, who is now your wife, the most graceful act on my part is apparently, to efface myself. Accordingly, I efface myself."—Ellen Olney Kirk, *Sons and Daughters* (1887).

**Ford**, a gentleman of fortune living at Windsor. He assumes the name of Brook, and being introduced to Sir John Falstaff, the knight informs him "of his whole course of wooing," and how at one time he eluded Mrs. Ford's jealous husband by being carried out before his eyes in a buck-basket of dirty linen.—Act iii. sc. 5.

**Mrs. Ford**, wife of Mr. Ford. Sir John Falstaff pays court to her, and she pretends to accept his protestations of love, in order to expose and punish him. Her husband assumes for the nonce the name of Brook, and Sir John tells him from time to time the progress of his suit, and how he succeeds in duping her fool of a husband.—Shakespeare, *Merry Wives of Windsor* (1596).

**Forde'lis** (3 *syl.*), wife of Bran'dimart (Orlando's intimate friend). When Bran'dimart was slain, Fordelis dwelt for a time in his sepulchre in Sicily, and died broken-hearted. (See **FOURDELIS**).—Ariosto, *Orlando Furioso* (1615).

**Fore'sight** (2 *syl.*), a mad superstitious old man, who "consulted the stars, and

believed in omens, portents, and predictions." He referred "man's goatish disposition to the charge of a star," and says he himself was "born when the Crab was ascending, so that all his affairs in life have gone backwards."

I know the signs, and the planets, and their houses; can judge of motions, direct and retrograde, of sextiles, quadrates, trines, and oppositions, fiery trigons and aquatic trigons. Know whether life shall be long or short, happy or unhappy; whether diseases are curable or incurable; if journeys shall be prosperous, undertakings successful, or stolen goods recovered.—H. Congreve, *Love for Love*, ii (1695).

**Forester** (*Sir Philip*), a libertine knight. He goes in disguise to Lady Bothwell's ball on his return from the Continent, but being recognized, decamps.

**Lady Jemima Forester**, wife of Sir Philip, who goes with her sister Lady Bothwell to consult "the enchanted mirror," in which they discover the clandestine marriage and infidelity of Sir Philip.—Sir W. Scott, *Aunt Margaret's Mirror* (time, William III).

### Forgeries (*Literary*).

**BERTRAM** (*C. Julius*), professor of English at Copenhagen, professed to have discovered, in 1747, the *De Situ Britannicæ* of Richardus Corinensis, in the library of that city; and in 1757 he published it with two other treatises, calling the whole *The Three Writers on the Ancient History of the British Nations* (better known as *Scriptores Tres*). His forgery was exposed by J. E. Mayor, in his preface to *Ricardi de Cirencestria Speculum Historiale*.

**CHATTERTON** (*Thomas*), in 1777, published certain poems, which he affirmed were written in the fifteenth century by Thomas Rowley, a monk. The poets Gray and Mason detected the forgery.



His other literary forgeries were: (1) *The Pedigree of Burgum* (a Bristol pewterer), professed to have been discovered in the muniment-room of St. Mary's Church, Redcliffe. He accordingly printed a history of the "De Bergham" family, with a poem called *The Romaunt of the Cnyghte*, by John de Bergham (fourteenth century). (2) A forged account of the opening of the old bridge, signed "Dunhelmus Bristolensis," and professing to have been copied from an old MS. (3) *An Account of Bristol*, by Turgotus, "translated out of Saxon into English, by T. Rowley." This forgery was made for the use of Mr. Catcott, who was writing a history of Bristol.

IRELAND (*S. W. H.*) published, in folio, 1796, *Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, including the tragedy of King Lear and a small fragment of Hamlet, from the original*, price £4 4s. He actually produced MSS. which he had forged, and which he pretended were original.

On April 2, 1796, the play of *Vortigern and Rowena*, "from the pen of Shakespeare," was announced for representation. It drew a most crowded house; but the fraud was detected, and Ireland made a public declaration of his impositions, from beginning to end.

MENTZ, who lived in the ninth century, published fifty-nine decretals, which he asserted were by Isidore of Seville, who lived three centuries previously. The object of these forged letters was to exalt the papacy and to corroborate certain dogmas.

At Bremen, in 1837, were printed nine books of SANCHONT'ATHON, and it was said that the MSS. had been discovered in the convent of St. Maria de Merinhão, by a Colonel Pereira in the Portuguese army;

but it was ascertained that there was no such convent, nor any such colonel, and that the paper of this "ancient" MS. bore the water-mark of Osnabrück paper-mills.

**Forgive, Blest Shade . . .** This celebrated epitaph in Brading Churchyard, Isle of Wight, is an altered version, by the Rev. John Gill (curate of Newchurch), of one originally composed by Mrs. Anne Steele, daughter of a Baptist minister at Bristol.

**Fornarina** (*La*), so called because she was the daughter of a baker (*Fornajo*), is the name under which Raphael's mistress is known. Her name is said to have been Margherita. Raphael painted several portraits of this woman, the most famous being in the Uffizi Gallery at Florence, and her face appears to have suggested many of his most beautiful faces in other works.

**Forrest** (*George*), Esq., M.A., the *nom de plume* of the Rev. J. G. Wood, author of *Every Boy's Book* (1855), etc.

**Forsythe** (*Dick*). Man of the world who comes to spend a few weeks in a country town with his invalid mother, astonishes and fascinates the natives of Ashwist, and falls in love with Lois Howe, the rector's daughter. She has the bad taste to prefer a plainer man.—Margaret Deland, *John Ward, Preacher* (1888).

**Fortescue** (*Ellen*). Orphan niece adopted by Mr. and Mrs. Hamilton, shy, gentle, timid, and affectionate. Upon her death-bed Ellen's mother has charged the child to shield her brother from blame everywhere and always. Performance of her promise to do this bring upon the sister a weight of suspicion that humbles her

to the dust and nearly breaks her heart. She is cleared by her brother's confession of his own wrong doing.—Grace Aguilar, *Home Influence* (1850).

**For'tinbras**, prince of Norway.—Shakespeare, *Hamlet* (1596).

**Fortuna'tus**, a man on the brink of starvation, on whom Fortune offers to bestow either wisdom, strength, riches, health, beauty, or long life. He chooses riches, and she gives him an inexhaustible purse. Subsequently, the sultan gives him a wishing-cap, which as soon as he puts on his head, will transport him to any spot he likes. These gifts prove the ruin of Fortunatus and his sons.

\*\*\* This is one of the Italian tales called *Nights*, by Straparola. There is a German version, and a French one, as far back as 1535. The story was dramatized in 1553 by Hans Sachs; and in 1600 by Thomas Dekker, under the title of *The Pleasant Comedie of old Fortunatus*. Ludwig Tieck also had a drama upon the same subject.

The purse of Fortunatus could not supply you.—Holcroft, *The Road to Ruin*, i. 3.

*Fortunatus's Purse*, a purse which was inexhaustible. It was given to Fortunatus by Fortune herself.

*Fortunatus's Wishing-cap*, a cap given by the sultan to Fortunatus. He had only to put it on his head and wish, when he would find himself transported to any spot he liked.

**Fortune** (*Emerson*). Sharp spinster aunt of Ellen Montgomery in Susan Warner's *Wide, Wide World*. She rules her house, her mother and niece with a hand of iron until she marries her farmer, phlegmatic Van Brunt.

**Fortune's Frolic**, a farce by Allingham. Lord Lackwit died suddenly, and the heir of his title and estates was Robin Roughhead, a poor laborer, engaged to Dolly, a cottager's daughter. The object of the farce is to show the pleasure of doing good, and the blessings which a little liberality can dispense. Robin was not spoilt by his good fortune, but married Dolly, and became the good genius of the cottage tenantry.

**Fortunes of Nigel**, a novel by Sir. W. Scott (1822). This story gives an excellent picture of the times of James I., and the account of Alsatia is wholly unrivalled. The character of King James, poor, proud and pedantic, is a masterly historic sketch.

**Fortunio**, one of the three daughters of an old lord, who at the age of four-score was called out to join the army levied against the emperor of Matapa'. Fortunio put on military costume, and went in place of her father. On her way, a fairy gave her a horse named Comrade, not only of incredible swiftness, but all-knowing and endowed with human speech; she also gave her an inexhaustible Turkey-leather trunk, full of money, jewels and fine clothes. By the advice of Comrade she hired seven gifted servants, named Strongback, Lightfoot, Marksman, Fine-ear, Boisterer, Trinquet, and Grugeon. After performing several marvelous feats by the aid of her horse and servants, Fortunio married Alfurite (3 *syl.*), the king of her country. Comtesse D'Aunoy, *Fairy Tales* (1682).

\*\*\* This tale is reproduced in Grimm's *Goblins*.

*Fortunio's Horse*, Comrade, which not only possessed incredible speed, but knew all things, and was gifted with human speech.

*Fortunio's Attendants.*

Trinquet drank up the lakes and ponds, and thus caught for his master [*sic*] most delicate fish. Lightfoot hunted down venison, and caught hares by the ears. As for Marksman, he gave neither partridge or pheasant any quarter, and whatever amount of game Marksman shot, Strongback would carry without inconvenience.—Comtesse D'Aunoy, *Fairy Tales* ("Fortunio," 1682).

*Fortunio's Sisters.* Whatever gifts Fortunio sent her sisters their touch rendered them immediately worthless. Thus the coffers of jewels and gold "became only cut glass and false pistoles" the moment the jealous sisters touched them.

*Fortunio's Turkey-leather Trunk,* full of suits of all sorts, swords, jewels, and gold. The fairy told Fortunio "she needed but to stamp with her foot, and call for the Turkey-leather trunk, and it would always come to her, full of money and jewels, fine linen and laces."—Comtesse D'Aunoy, *Fairy Tales*, (1682).

**Forty Thieves**, also called the tale of "Ali Baba." These thieves lived in a vast cave, the door of which opened and shut at the words, "Open, Sesamê!" "Shut, Sesamê!" One day, Ali Baba, a wood-monger, accidentally discovered the secret, and made himself rich by carrying off gold from the stolen hoards. The captain tried several schemes to discover the thief, but was always outwitted by Morgia'na, the wood-cutter's female slave, who, with boiling oil, killed the whole band, and at length stabbed the captain himself with his own dagger.—*Arabian Nights* ("Ali Baba or the Forty Thieves").

**Forwards** (*Marshal*). Blucher is so

called for his dash and readiness to attack in the campaign of 1813 (1742–1819).

**Fosca'ri** (*Francis*), doge of Venice for thirty-five years. He saw three of his sons die, and the fourth, named Jac'opo, was banished by the Council of Ten for taking bribes from his country's enemies. The old doge also was deposed at the age of 84. As he was descending the "Giant Staircase" to take leave of his son, he heard the bell announce the election of his successor, and he dropped down dead.

*Jac'opo Foscari*, the fourth and only surviving son of Francis Foscari, the doge of Venice. He was banished for taking bribes of foreign princes. Jacopo had been several times tortured, and died soon after his banishment to Candia.—Byron, *The Two Foscari* (1820).

**Fosco** (*Count*), the airy, witty, unconscionable villain of Wilkie Collins' *Woman in White*. Gallant, audacious and fat.

**Foss** (*Corporal*), a disabled soldier, who served many years under Lieutenant Worthington, and remained his ordinary when the lieutenant retired from the service. Corporal Foss loved his master and Miss Emily, the lieutenant's daughter, and he gloried in his profession. Though brusque in manner, he was tender-hearted as a child.—G. Colman, *The Poor Gentleman* (1812).

\*\* Corporal Foss is modelled from "Corporal Trim," in Sterne's *Tristram Shandy* (1759).

**Foster** (*Captain*), on guard at Tully Veolan ruin.—Sir W. Scott, *Waverley* (time, George II.).

*Foster*, the English champion.—Sir W. Scott, *The Laird's Jock* (time, Elizabeth).

*Foster (Anthony)* or "Tony-fire-the-Fag-got," agent of the earl of Leicester at Cumnor Place.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

*Foster (Sir John)*, the English warden.—Sir W. Scott, *The Monastery* (time Elizabeth).

*Foster (Dr. James)*, a dissenting minister, who preached on Sunday evenings for above twenty years, from 1728–1748, in Old Jewry (died 1753).

Let modest Foster, if he will, excel  
Ten metropolitans in preaching well.  
Pope.

*Foster (Silas)*, the bucolic master of the house that shelters the reformers of *The Blithedale Romance*. He gulps his tea, helps himself to dip-toast with the flat of his own knife, and perpetrates terrible enormities with the butter-plate, "behaving less like a sensible Christian than the worst kind of an ogre."—Nathaniel Hawthorne, *The Blithedale Romance* (1852).

**Foul-weather Jack**, Commodore Byron (1723–1786.)

**Foundling** (*The*) Harriet Raymond, whose mother died in childbirth, was committed to the charge of a *gouvernante*, who announced to her father (Sir Charles Raymond) that the child was dead. This, however, was not true, for the *gouvernante* changed the child's name to Fidelia, and sold her at the age of 12 to one Villiard. One night, Charles Belmont, passing Villiard's house, heard the cries of a girl for help; he rescued her and took her to his own home, where he gave her in charge to his sister Rosetta. The two girls

became companions and friends, and Charles fell in love with the "foundling." The *gouvernante*, on her death-bed, revealed the secret to Sir Charles Raymond, the mystery was cleared up, and Fidelia became the wife of Charles Belmont. Rosetta gave her hand to Fidelia's brother, Colonel Raymond.—Edward Moore, *The Foundling* (1748).

**Fountain, Bellamore, and Hare'-brain**, suitors to Lady Hartwell, a widow. They are the chums of Valentine the gallant, who would not be persuaded to keep his estate.—Beaumont and Fletcher, *Wit without Money* (1639).

**Fountain of Life**, Alexander Hales, "the Irrefragible Doctor" (\*–1245).

**Fountain of Oblivion**. The student, Hieronymous, is told to seek out a certain fountain and cast a scroll into it, "and he shall find peace." He obeys, and sees mirrored there his own life, and himself as boy and man, and beside him a maiden whose face is like that of the woman he loves.

"And the name was no longer Hermione, but was changed to Mary; and the student, Hieronymous, is lying at your feet!"—Henry Wadsworth Longfellow, *Hyperion* (1839).

**Fountain of Youth**, a marvellous fountain in the island of Bim'ini (one of the Baha'ma group). It had the virtue of restoring the aged to youth again. In the middle ages it was really believed to exist, and Juan Ponce de Leon, among other Spanish navigators, went in serious quest of this fountain.

**Four Kings** (*The*) of a pack of cards are Charlemagne (*the Franco-German king*), David (*the Jewish king*), Alexander (*the Macedonian king*), and Cæsar (*the*

*Roman king*). These four kings are representatives of the four great monarchies.

**Four Masters** (*The*). (1) Michael O'Clerighe, (2) Cucoirighe O'Clerighe; (3) Maurice Conry; (4) Fearfeafa Conry. These four masters were the authors of the *Annals of Donegal*.

\*\*\* O'Clerighe is sometimes Anglicized into *Clerkson*, and Cucoirighe into *Peregrine*.

**Fourberies de Scapin** (*Les*), by Molière (1671). Scapin is the valet of Léandre, son of seignior Gêronte (2 *syl.*), who falls in love with Zerbinette, supposed to be a gypsy, but in reality the daughter of seignior Argante (2 *syl.*), stolen by the gypsies in early childhood. Her brother Octave (2 *syl.*) falls in love with Hyacinthe, whom he supposes to be Hyacinthe Pandolphe of Tarentum, but who turns out to be Hyacinthe Gêronte, the sister of Léandre. Now, the gypsies demand £1500 as the ransom of Zerbinette, and Octave requires £80 for his marriage with Hyacinthe. Scapin obtains both these sums from the fathers under false pretences, and at the end of the comedy is brought in on a litter, with his head bound as if on the point of death. He begs forgiveness, which he readily obtains; whereupon the "sick man" jumps from the litter to join the banqueters. (See SCAPIN.)

**Fourde'lis**, personification of France, called the true love of Burbon (*Henri IV.*), but enticed away from him by Grantorto (*rebellion*). Talus (*power or might*) rescues her, but when Burbon catches her by her "ragged weeds," she starts back in disdain. However, the knight lifts her on his steed, and rides off with her.—Spenser, *Faëry Queen*, v. 2 (1596).

**Fou'rierism**, a communistic system; so called from François Charles Fourier of Besançon (1772–1837).

**Fourolle** (2 *syl.*), a Will-o'-the-wisp, supposed to have the power of charming sinful human beings into the same form. The charm lasted for a term of years only, unless it chanced that some good Catholic, wishing to extinguish the wandering flame, made to it the sign of the cross, in which case the sinful creature became a fourolle every night, by way of penance.

**Fourteen**, the name of a young man who could do the work of fourteen men, but had also the appetite of fourteen men. Like Christoph'erus, he carried our Lord across a stream, for which service the Saviour gave him a sack, saying, "Whatever you wish for will come into this sack, if you only say 'Artchila murtchila!'" (*i.e.* "come (*or go*) into my sack"). Fourteen's last achievement was this: He went to paradise, and being refused admission, poked his sack through the keyhole of the door; then crying out "Artchila murtchila!" ("get into the sack"), he found himself on the other side of the door, and, of course, in paradise.—Rev. W. Webster, *Basque Legends*, 195 (1877).

**Fourteen**. This number plays a very conspicuous part in French history, especially in the reigns of Henri IV. and Louis XIV. For example:

14th May, 1029, the *first* Henri was consecrated, and 14th May, 1610, the *last* Henri was assassinated.

14 letters compose the name of *Henri de Bourbon*, the 14th king of France and Navarre.

14th December, 1553 (14 *centuries*, 14 *decades*, and 14 *years from the birth of Christ*), Henri IV. was born, and 1553 added together=14.

14th May, 1554, Henri II. ordered the enlargement of the Rue de la Ferronnerie. This order

was carried out, and 4 times 14 years later Henri IV. was assassinated there.

14th May, 1552, was the birth of Margaret de Valois, first wife of Henri IV.

14th May, 1588, the Parisians revolted against Henri III., under the leadership of Henri de Guise.

14th March, 1590, Henri IV. gained the battle of Ivry.

14th May, 1590, Henri IV. was repulsed from the faubourgs of Paris.

14th November, 1590, "The Sixteen" took oath to die rather than serve the Huguenot king Henri IV.

14th November, 1592, the Paris *parlement* registered the papal bull which excluded Henry IV. from reigning.

14th December, 1599, the Duke of Savoy was reconciled to Henri IV.

14th September, 1606, the dauphin (Louis XIII.), son of Henri IV., was baptized.

14th May, 1610, Ravallac murdered Henri IV. in the Rue de la Ferronnerie. Henri IV. lived 4 times 14 years, 14 weeks, and 4 times 14 days, *i. e.* 56 years and 5 months.

14 May, 1643, died Louis XIII., son of Henri IV. (the same day and month as his father). And 1643 added together=14; just as 1553 (*the birth of Henri IV.*)=14.

Louis XIV. mounted the throne 1643, which added together=14.

Louis XIV. died 1715, which added together=14.

Louis XIV. lived 77 years, which added together=14.

Louis XV. mounted the throne 1715, which added together=14.

Louis XV. died 1774 (the two extremes are 14, and the two means 77=14).

Louis XVI. published the edict for the convocation of the states-general in the 14th year of his reign (September 27, 1788).

Louis XVIII. was restored to the throne, Napoleon abdicated, the "Peace of Paris" was signed, and the "Congress of Vienna" met in 1814; and these figures added together=14.

In 1832=14, was the death of the Duc de Reichstadt (only son of Napoleon I.).

In 1841=14, the law was passed for the fortification of Paris.

In 1850=14, Louis Phillippe died.

**Fox** (*That*), Herod Antipas (B.C. 4 to A. D. 39).

Go ye, and tell that fox, Behold, I cast out devils.—*Luke* xiii. 32.

**Fox** (*The Old*), Marshal Soult (1769–1851).

**Foxley** (*Squire Matthew*), a magistrate who examines Darsie Latimer [*i. e.* Sir Arthur Darsie Redgauntlet], after he had been attacked by the rioters.—Sir W. Scott, *Redgauntlet* (time, George III.).

**Fracasse** (*Capitaine*), the French Bombastes Furioso.—Theophile Gautier.

**Fra Diavolo**, the sobriquet of Michel Pozza, a Calabrian insurgent and brigand chief. In 1799 Cardinal Ruffo made him a colonel in the Neapolitan army, but in 1806 he was captured by the French, and hanged at Naples. Auber has a comic opera so entitled, the libretto of which was written by Scribe, but nothing of the true character of the brigand chief appears in the opera.

**Fradubio** [*i. e.* *Brother Doubt*]. In his youth he loved Frælissa, but riding with her one day they encountered a knight accompanied by Duessa (*false faith*), and fought to decide which lady was the fairer. The stranger knight fell, and both ladies being saddled on the victor, Duessa changed her rival into a tree. One day Fradubio saw Duessa bathing, and was so shocked at her deformity that he determined to abandon her, but the witch anointed him during sleep with herbs to produce insensibility, and then planted him as a tree beside Frælissa. The Red Cross Knight plucked a bough from this tree, and seeing with horror that blood dripped from the rift, was told this tale of the metamorphosis.—Spenser, *Faëry Queen*, i. 2 (1590).

**Frail** (*Mrs.*), a demirep. Scandal says she is a mixture of "pride, folly, affectation, wantonness, inconstancy, covetousness, dissimulation, malice and ignorance, but a celebrated beauty" (act i.). She is entrapped into marriage with Tattle.—W. Congreve, *Love for Love* (1695).

**Frampton** (*Major*), the great man of the little village of Hillsborough, and a connoisseur in peach-brandy. Losing money, horses, wagons, and all his negroes except his body-servant, at cards, he blows out his brains in a convenient pine thicket.—Joel Chandler Harris, *Georgian Sketches* (1888).

**Francatelli**, a *chef de cuisine* at Windsor Castle, Crockford's, and at the Freemasons' Tavern. He succeeded Ude at Crockford's.

**Frances**, daughter of Vandunke (2 *syl.*), burgomaster of Bruges.—Beaumont and Fletcher, *The Beggars' Bush* (1622).

**France** (*Everidge*), the unworldly daughter of a worldly mother.—A. D. T. Whitney's story, *Odd or Even?* (1880).

**Francesca**, daughter of Guido da Polenta (lord of Ravenna). She was given by her father in marriage to Lanciotto, son of Malatesta, lord of Rimini, who was deformed. His brother Paolo, who was a handsome man, won the affections of Francesca; but being caught in adultery, both of them were put to death by Lanciotto. Francesca told Dant  that the tale of Lancelot and Guinever caused her fall. The tale forms the close of Dant 's *Hell*, v., and is alluded to by Petrarch in his *Triumph of Love*, iii.

\*\*\* Leigh Hunt has a poem on the sub-

ject, and Silvio Pellico has made it the subject of a tragedy.

George H. Boker's play under the same title is also founded upon Dante's story. Lawrence Barrett as Lanciotto, Louis James as *Pepe* and Marie Wainwright as *Francesca* will long be recollected by American theatre-goers.

*Francesca*, a Venetian maiden, daughter of old Minotti, governor of Corinth. Alp, the Venetian commander of the Turkish army in the siege of Corinth, loved her; but she refused to marry a renegade. Alp was shot in the siege, and Francesca died of a broken heart.—Byron, *Siege of Corinth* (1816).

Medora, Neuha, Leila, Francesca, and Theresa, it has been alleged, are but children of one family, with differences resulting from climate and circumstances.—Finden, *Byron Beauties*.

\*\*\* "Medora" in *The Corsair*; "Neuha" in *The Island*; "Leila" in *The Giaour*; and "Theresa," in *Mazeppa*.

**Francesco**, the "Iago" of Massinger's *Duke of Milan*; the Duke Sforza "the More" being Othello; and the cause of hatred being that Sforza had seduced "Eugenia" Francesco's sister. As Iago was Othello's favorite and ancient, so Francesco was Sforza's favorite and chief minister. During Sforza's absence with the camp, Francesco tried to corrupt the duke's beautiful young bride Marcelia, and being repulsed, accused her to the duke of wishing to play the wanton with him. The duke believed his favorite minister, and in his mad jealousy ran upon Marcelia and slew her. He was then poisoned by Eugenia, whom he had seduced.—Massinger, *The Duke of Milan* (1622). (See FRANCISCO.)

**Francis**, the faithful, devoted servant



of "the stranger." Quite impenetrable to all idle curiosity.—Benj. Thompson, *The Stranger* (1797).

*Francis (Ayrault)*, a visionary who living in the dream-world he has evoked, neglects his nearest of kin, and lets opportunities of happiness, usefulness and patriotic service go by unimproved.—Thomas Wentworth Higginson, *The Monarch of Dreams* (1887).

*Francis (Father)*, a Dominican monk, the confessor of Simon Glover.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

*Francis (Le Baron)*. Young French nobleman who renounces king and country. Is shipwrecked in New England, marries Molly Wilder and settles in Plymouth as a physician. He is the father of Lazarus le Baron.—"Round Robin Series," *A Nameless Nobleman*.

*Francis (Father)*, a monk of the convent at Namur.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

**Franciscans.** So called from St. Francis, of Assisi, their founder, in 1208. Called "Min'orites" (*or Inferiors*), from their professed humility; "Gray Friars," from the color of their coarse clothing; "Mendicants," because they obtained their daily food by begging; "Observants," because they observed the rule of poverty. Those who lived in convents were called "Conventual Friars."

**Franciscan Sisters** were called "Clares," "Poor Clares," "Minoresses," "Mendicants," and "Urbanites" (3 *syl.*)

**Francis'co**, the son of Valentine. Both

father and son are in love with Cellide (2 *syl.*), but the lady naturally prefers the son.—Beaumont and Fletcher, *Mons. Thomas* (1619).

*Francis'co*, a musician, Antonio's boy in *The Chances*, a comedy by Beaumont and Fletcher (1620).

*Francisco*, younger brother of Valentine (the gentleman who will not be persuaded to keep his estate). (See **FRANCESCO**.)—Beaumont and Fletcher, *Wit Without Money* (1639).

**Frank**, sister to Frederick; passionately in love with Captain Jac'omo the woman-hater.—Beaumont and Fletcher, *The Captain* (1613).

**Frankenstein** (3 *syl.*), a student, who constructed, out of the fragments of bodies picked from churchyards and dissecting-rooms, a human form without a soul. The monster had muscular strength, animal passions, and active life, but "no breath of divinity." It longed for animal love and animal sympathy, but was shunned by all. It was most powerful for evil, and being fully conscious of its own defects and deformities, sought with persistency to inflict retribution on the young student who had called it into being.—Mrs. Shelley, *Frankenstein* (1817).

In the summer of 1816, Lord Byron and Mr. and Mrs. Shelley resided on the banks of the lake of Geneva . . . and the Shelleys often passed their evenings with Byron, at his house at Diodati. During a week of rain, having amused themselves with reading German ghost stories, they agreed to write something in imitation of them. "You and I," said Lord Byron to Mrs. Shelley, "will publish ours together." He then began his tale of the *Vampire*. . . but the most memorable part of this story-telling compact was Mrs. Shelley's wild and powerful romance of *Frankenstein*.—T. Moore, *Life of Byron*.

## *Franz, Adelaide and the Bishop of Bamberg*

*Carl Becker, Artist*

*Th. Zimmermann, Engraver*



*THE Bishop and Adelaide are playing at chess while groups of ladies and courtiers are grouped about the room. Franz, standing near the table, plays upon his lute and sings:*

*"Armed with quiver and bow,  
With his torch all aglow  
Young Cupid comes winging his flight.  
Courage glows in his eyes,  
As adown from the skies,  
He rushes, impatient for fight.*

*"Up! Up!  
On! On!  
Hark! the bright quiver rings,  
Hark the rustle of wings.  
All hail to the delicate sprite!*

*'They welcome the urchin;—  
Ab, maidens, beware!  
He finds every bosom  
Unguarded and bare.  
In the light of his flambeau  
He kindles his darts;  
They fondle and hug him  
And press to their hearts."*

*Goethe's "Goetz von Berlichingen."*

... with Collide (2  
... prefers the  
... Planner, Mons

city by its amount and

Francis, Adelaide and the Misses

...not for per-  
...Flowers-  
...1771

THE Bishop and Abbot are the only ones who are not elected about the year 1000. The Bishop and Abbot are the only ones who are not elected about the year 1000.

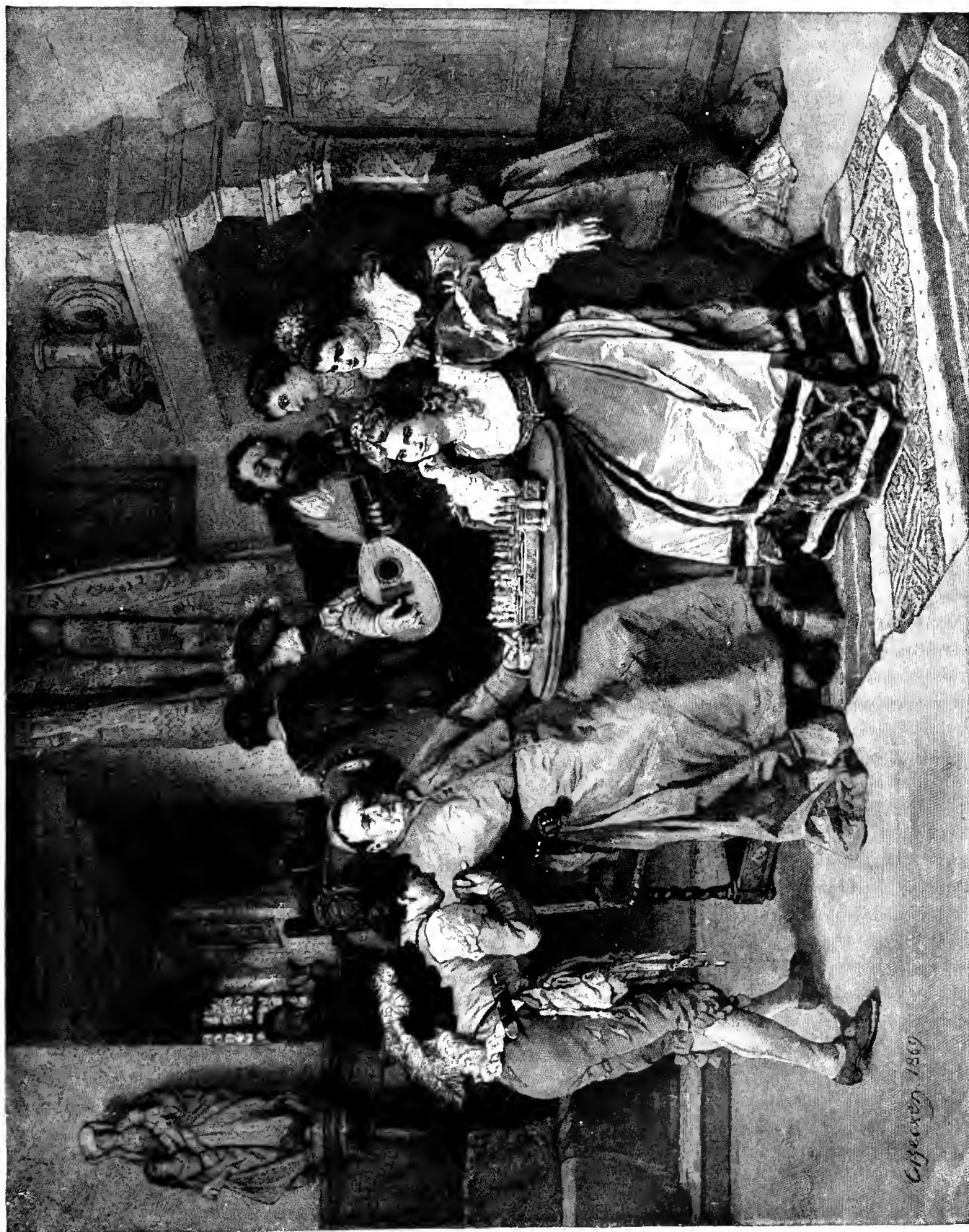
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...and in the midst of the dissection, who  
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no breath  
for animal love  
was damned  
for evil, and  
his own defect  
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sonal  
Mrs. Shelley,

Mr. [unclear] and Mr. [unclear] of the [unclear] Station often passed [unclear] to see at [unclear] having amused [unclear] ghost stories, [unclear] in imitation of [unclear] told [unclear] to Mrs. [unclear] "regular". He then [unclear] the most [unclear] [unclear] [unclear] was [unclear] [unclear] of [unclear] [unclear].



FRANZ ADELAIDE AND THE BISHOP OF BAMBERG.



**Frankford** (*Mr. and Mrs.*). Mrs. Frankford proved unfaithful to her marriage vow, and Mr. Frankford sent her to reside on one of his estates. She died of grief; but on her death-bed her husband went to see her, and forgave her.—John Heywood, *A Woman Killed by Kindness* (1576-1645).

**Frankland** (*Harry*), Englishman saved from death, when buried in the ruins of Lisbon, by the exertions of the woman he has wronged and deserted.—Edwin Lassetter Bynner, *Agnes Surriage* (1886).

**Franklin** (*Lady*), the half-sister of Sir John Vesey, and a young widow. Lady Franklin had an angelic temper, which nothing disturbed, and she really believed that "whatever is is best." She could bear with unruffled feathers even the failure of a new cap or the disappointment of a new gown. This paragon of women loved and married Mr. Graves, a dolorous widower, for ever sighing over the superlative excellences of his "sainted Maria," his first wife.—Lord E. Bulwer Lytton, *Money* (1840).

*Franklin* (*The Polish*), Thaddeus Czacki (1765-1813).

**Franklin's Tale** (*The*) in Chaucer's *Canterbury Tales*, is that of "Dorigen and Arviragus." Dorigen, a lady of rank, married Arviragus, out of pity for his love and meekness. One Aurelius tried to corrupt her, but she said she would never listen to his suit till "on these coasts there n'is no stone y-seen." Aurelius contrived by magic to clear the coast of stones, and Arviragus insisted that Dorigen should keep troth with him. When Aurelius heard thereof, and saw the deep grief of the lady, he said he would rather die than

injure so true a wife and so noble a gentleman.

\*\*\* This tale is taken from *The Decameron*, x. 5. (See DIANORA.) There is also a similar one in Boccaccio's *Filocopo*.

**Frankly** (*Charles*), a lighted-hearted, joyous, enthusiastic young man, in love with Clarinda, whom he marries.—Dr. Hoadley, *The Suspicious Husband* (1747).

**Frank** (*Warrington*), a young teacher who goes out into the world to seek her fortune as a governess. She wins the affections of the eldest son of her employers, and, although preferring at heart an earlier lover, marries the gay handsome heir secretly. When the truth is revealed, the bridegroom is killed in a duel by the brother of a woman to whom he had been betrothed. Frank Warrington, humbler and wiser, returns to her country home, and eventually marries her first love.—Mirian Coles Harris, *Frank Warrington* (1863).

**Franval** (*Madame*), born of a noble family, is proud as the proudest of the old French *noblesse*. Captain St. Alme, the son of a merchant, loves her daughter; but the haughty aristocrat looks with disdain on such an alliance. However, her daughter Marianne is of another way of thinking, and loves the merchant's son. Her brother intercedes in her behalf, and madame makes a virtue of necessity, with as much grace as possible.—Th. Holcroft, *The Deaf and Dumb* (1785).

**Fra'teret'to**, a fiend, who told Edgar that Nero was an angler in the Lake of Darkness.—Shakespeare, *King Lear* (1605).

**Fraud**, seen by Danté between the sixth and seventh circles of the Inferno.

His face the semblance of a just man's wore  
(So kind and gracious was its outward cheer).  
The rest was serpent all.

Danté, *Hell*, xvii. (1300).

**Fred** or Frederick Lewis, prince of Wales, father of George III. It was of this prince that the following epitaph was written :

Here lies Fred,  
Who was alive, and is dead.  
Had it been his father,  
I had much rather;  
Had it been his brother,  
Still better than another;  
Had it been his sister,  
No one would have missed her;  
Had it been the whole generation,  
Still better for the nation;  
But, since 'tis only Fred  
Who was alive, and is dead,  
There's no more to be said!

**Frederick**, the usurping duke, father of Celia and uncle of Rosalind. He was about to make war upon his banished brother, when a hermit encountered him, and so completely changed him that he not only restored his brother to his dukedom, but retired to a religious house, and passed the rest of his life in penitence and acts of devotion.—Shakespeare, *As You Like It* (1598).

**Frederick**, the unnatural and licentious brother of Alphonso, king of Naples, whose kingdom he usurped. He tried to seduce Evanthe (3 syl.), the chaste wife of Valerio, but not succeeding in his infamous design, he offered her as a concubine for one month to any one who, at the end of that period, would yield his head to the block. As no one would accept the terms, Evanthe was restored to her husband.—Beaumont and Fletcher, *A Wife for a Month* (1624).

**Frederick (Don)**, a Portuguese merchant, the friend of Don Felix.—Mrs. Centlivre, *The Wonder* (1714).

**Frederick the Great in Flight**. In 1741 was the battle of Molwitz, in which the Prussians carried the day, and the Austrians fled; but Frederick, who commanded the cavalry, was put to flight early in the action, and thinking that all was lost, fled with his staff many miles from the scene of action.

Frederick the Great from Molwitz deigned to run.

Byron, *Don Juan*, viii. 22 (1824).

**Frederick (Olyphant)**. Young man who has incurred the enmity of one of the Brotherhood of the Sea. In consequence, he is abducted upon the threshold of a friend's house, and put on board a vessel with directions to the Brotherhood never to allow him to land. He gains his liberty through the accidental drowning of his jailor, and returns to New York, where his absence had excited the wildest alarm among his friends and the most fanciful speculations among acquaintances.—Brander Matthews, *The Last Meeting*.

**Frederick (Owen)**. Rector and friend of the Major's family, in Constance Fenimore Woolson's novel, *For the Major*.

**Freeborn John**, John Lilburne, the republican (1613–1657).

**Freedom (Wheeler)**. Hard-headed Yankee whose determination that one of his children shall bear his name is thwarted by circumstances until he gives up and "lets the Lord have His way."—Rose Terry Cooke, *Freedom Wheeler's Controversy* (1881).



**Freehold**, a grumpy, rusty, but soft-hearted old gentleman farmer, who hates all new-fangled notions, and detests "men of fashion." He lives in his farm-house with his niece and daughter.

*Aura Freehold*, daughter of Freehold. A pretty, courageous, high-spirited lass, who wins the heart of Modely, a man of the world and a libertine.—John Philip Kemble, *The Farm-house*.

**Freelove** (*Lady*), aunt to Harriot [Russet]. A woman of the world, "as mischievous as a monkey, and as cunning too" (act i. 1).—George Colman, *The Jealous Wife* (1761).

**Freeman** (*Charles*), the friend of Lovel, whom he assists in exposing the extravagance of his servants.—Rev. J. Townley, *High Life Below Stairs* (1763).

*Freeman* (*Sir Charles*), brother of Mrs. Sullen and friend of Aimwell.—George Farquhar, *The Beaux' Stratagem* (1705).

*Freeman* (*Mrs.*), a name assumed by the duchess of Marlborough in her correspondence with Queen Anne, who called herself "Mrs. Morley."

**Freemason** (*The lady*), the Hon. Miss Elizabeth St. Leger (afterwards Mrs. Aldworth), daughter of Arthur, lord of Doneraile. In order to witness the proceedings of a lodge held in her father's house, she hid herself in an empty clock-case; but, on being discovered, she was compelled to become a member of the craft.

**Free Joe**, negro manumitted by his master, the latter committing suicide immediately afterward. Joe has an easy time until his wife's master refuses to let a "free nigger" hang about his place.

He consorts with "poor white folks" in order to see "Lucinda," meeting her secretly. At length she does not come for a month to the trysting-place, and he consults a fortune-teller who shows him that her master has taken her out of the county. Still he awaits her at the appointed rendezvous many days and nights, always sure that she will come, and laughing when others doubt it. One morning his friends, the poor whites, find him there dead.—Joel Chandler Harris, *Free Joe* (1888).

**Free'port** (*Sir Andrew*), a London merchant, industrious, generous, and of sound good sense. He was one of the members of the hypothetical club under whose auspices the *Spectator* was enterprised.

**Freiherr von Guttingen**, having collected the poor of his neighborhood in a great barn, burnt them to death, and mocked their cries of agony. Being invaded by a swarm of mice, he shut himself up in his castle of Güttingen, in the lake of Constance; but the vermin pursued him, and devoured him alive. The castle then sank in the lake, and may still be seen there. (See HATTO.)

**Freischütz** (*Der*), a legendary German archer, in league with the devil. The devil gave him seven balls, six of which were to hit with certainty any mark he aimed at; but the seventh was to be directed according to the will of the giver.—Weber, *Der Freischütz* (an opera, 1822).

\*\*\* The libretto is by F. Kind, taken from Apel's *Gespensterbuch* (or ghost book). A translation of Apel's story may be found in De Quincey's works.

**Freron** (*Jean*), the person bitten by a mad dog, referred to by Goldsmith in the lines:

The man recovered of the bite  
The dog it was that died.

*Elegy on a Mad Dog.*

Un serpent mordit Jean Freron, eh bien ?

Le serpent en mourut.

Gibbon, *Decline and Fall*, etc., vii. 4 (Milman's notes).

**Freston**, an enchanter, introduced in the romance of *Don Belia'nis of Greece*.

*Freston*, the enchanter, who bore Don Quixote especial ill-will. When the knight's library was destroyed, he was told that some enchanter had carried off the books and the cupboard which contained them. The niece thought the enchanter's name was Munaton; but the don corrected her, and said, "You mean Freston." "Yes, yes," said the niece, "I know the name ended in *ton*."

"That Freston," said the knight, "is doing me all the mischief his malevolence can invent; but I regard him not."—Ch. 7.

"That cursed Freston," said the knight, "who stole my closet and books, has transformed the giants into windmills" (ch. 8).—Cervantes, *Don Quixote*. I. i. (1605).

**Friars.** The four great religious orders were Dominicans, Franciscans, Augustines, and Car'melites (3 *syl.*). Dominicans are called *black* friars, Franciscans *grey* friars, and the other two *white* friars. A fifth order was the Trinitarians or Crutched friars, a later foundation. The Dominicans were furthermore called *Frates Majores*, and the Franciscans *Frates Minores*.

(For friars famed in fable or story, see under each respective name or pseudonym.)

**Friar** (*Lawrence*). Ecclesiastic, who performs the marriage ceremony between Romeo and Juliet in Shakespeare's play of that name.

**Friar's Tale** (*The*), by Chaucer, in *The*

*Canterbury Tales* (1388). An archdeacon employed a sumpnor as his secret spy to find out offenders, with the view of exacting fines from them. In order to accomplish this more effectually, the sumpnor entered into a compact with the devil, disguised as a yeoman. Those who imprecated the devil were to be dealt with by the yeoman-devil, and those who imprecated God were to be the sumpnor's share. They came in time to an old woman "of whom they knew no wrong," and demanded twelve pence "for cursing." She pleaded poverty, when the sumpnor exclaimed, "The foul fiend fetch me if I excuse thee!" and immediately the foul fiend at his side did seize him, and made off with him, too.

**Fribble**, a contemptible molly-coddle, troubled with weak nerves. He "speaks like a lady for all the world, and never swears. . . . He wears nice white gloves, and tells his lady-love what ribbons become her complexion, where to stick her patches, who is the best milliner, where they sell the best tea, what is the best wash for the face, and the best paste for the hands. He is always playing with his lady's fan, and showing his teeth." He says when he is married:

"All the domestic business will be taken from my wife's hands. I shall make the tea, comb the dogs, and dress the children myself."—D. Garrick, *Miss in Her Teens*, ii. (1753).

**Friday** (*My man*), a young Indian, whom Robinson Crusoe saved from death on a Friday, and kept as his servant and companion on the desert island.—Defoe, *Robinson Crusoe* (1709).

**Friend** (*The Poor Man's*), Nell Gwynne (1642–1691).

**Friend of Man** (*The*), the Marquis de



## *Frithiof and Ingeborg*

*R. Bendemann, Artist*



**F**RITHIOF, a hero of Icelandic story, married Ingeborg, daughter of a petty Norwegian king, and the widow of Ring. His adventures are recorded in an ancient Icelandic saga of the thirteenth century.

Bishop Tegner has made this story the groundwork of his poem entitled "Frithiof's Saga."

*Frithiof knew and loved Ingeborg when they were both children.*

"How gladly at her side steered he  
His barque across the dark blue sea.  
While gaily talking, Frithiof stands,  
How merrily clap her small white  
bands.

"No bird's nests yet so lofty were,  
That thither he not climbed for her,  
E'en the eagle, as he cloudward swung  
Was plundered both of eggs and young.

"No streamlet's water rushed so swift,  
O'er which he would not Ingeborg lift;  
So pleasant feels, when foam-rush 'larms  
The gentle cling of small white arms.

"The first pale flower that Spring had  
shed,  
The strawberry sweet that first grew red,  
The corn-ear first in ripe gold clad,  
To her he offered true and glad."

*Tegner's "Frithiof's Saga."*

# Frisch and Ingeborg

An archdeacon  
his secret spy to  
in the view of exact-  
In order to accom-  
the sunphor  
with the devil,  
Those who im-  
were to be dealt with  
and those who im-  
be the sunphor's  
an old  
when the sunphor  
The hand fetch me a I  
the soul  
a hero of Iceland's story, married Ingeborg, daughter of a noble  
king, and the wife of King. His name was Ingeborg, and he was  
of the Icelandic race of the Icelandic century.  
Bishop, Ingeborg has made this story the greatest of his time, and it is  
never  
Ingeborg and Ingeborg, Ingeborg and Ingeborg, Ingeborg and Ingeborg,  
her  
where  
the best  
the best  
with his  
tooth." He  
is married;  
"No girl's hands are so soft as  
from  
comb  
—D.  
was pinched both of eyes and nose.  
Friday (July 1800), a young Indian,  
from the San Juan, saved from death  
Ingeborg, and kept as his servant and  
companion on the desert island.—Defoe,  
Robinson Crusoe.

Friend of the Poor Man's, Nell Gwynne  
(1673-1715).

Island of Man (The), the Marquis de



FRITHIOF AND INGEBORG.



Mirabeau; so called from one of his books, entitled *L'Ami des Hommes* (1715-1789).

### Friends.

*Frenchmen*: Montaigne and Etienne de la Boëtie.

*Germans*: Goethe and Schiller.

*Greeks*: Achillès and Patroc'les; Diomédès and Sthen'alos; Epaminondas and Pelop'idas; Harmo'dius and Aristogi'ton; Herculès and Iola'os; Idomeneus (4 syl.) and Mer'ion; Pyl'adès and Ores'tès; Septim'ios and Alcander; Theseus (2 syl.) and Pirith'oös.

*Jews*: David and Jonathan.

*Syracusans*: Damon and Pythias; Sacharissa and Amoret.

*Trojans*: Nisus and Euryalus.

Of *Feudal History*: Amys and Amylion.

**Friendly** (*Sir Thomas*), a gouty baronet living at Friendly Hall.

*Lady Friendly*, wife of Sir Thomas.

*Frank Friendly*, son of Sir Thomas and fellow-collegian with Ned Blushing-ton.

*Dinah Friendly*, daughter of Sir Thomas. She marries Edward Blushing-ton, "the bashful man."—W. T. Moncrieff, *The Bashful Man*.

**Frithiof** [*Frit.yof*], a hero of Icelandic story. He married Ingëborg [*In.ge.boy'e*] daughter of a petty Norwegian king, and the widow of Hring. His adventures are recorded in an ancient Icelandic saga of the thirteenth century.

\*\* Bishop Tegner has made this story the groundwork for his poem entitled *Frithiof's Saga*.

*Frithiof's Sword*, Angurva'del.

\*\* *Frithiof* means "peace-maker,"

and *Angurvadel* means "stream of anguish."

**Fritz** (*Old*), Frederick II. "the Great," king of Prussia (1712, 1740-1786).

*Fritz*, a gardener, passionately fond of flowers, the only subject he can talk about.—E. Stirling, *The Prisoner of State* (1847).

**Frog** (*Nic.*), the linen-draper. The Dutch are so called in Arbuthnot's *History of John Bull*.

Nic. Frog was a cunning, sly rogue, quite reverse of John [*Bull*] in many particulars; covetous, frugal; minded domestic affairs; would pinch his belly to save his pocket; never lost a farthing by careless servants or bad debts. He did not care much for any sort of diversions, except tricks of high German artists and legerdemain; no man exceeded Nic. in these. Yet it must be owned that Nic. was a fair dealer, and in that way acquired immense riches.—Dr. Arbuthnot, *History of John Bull*, v. (1712).

**Frollo** (*Claude*), an archdeacon, absorbed in a search after the philosopher's stone. He has a great reputation for sanctity, but entertains a base passion for Esmeralda, the beautiful gypsy girl. Quasimodo flings him into the air from the top of Notre Dame, and dashes him to death.—Victor Hugo, *Notre Dame de Paris* (1831).

**Fronde War** (*The*), a political squabble during the ministry of Maz'arin in the minority of Louis XIV. (1648-1653).

**Frondeur**, a "Mrs. Candor," a back-biter, a railer, a scandal-monger; any one who flings stones at another. (French, *frondeur*, "a slinger," *fronde*, "a sling.")

"And what about Diebitsch?" began another frondeur.—*Véra*, 200.



**Frondeurs**, the malcontents in the Fronde war.

**Front de Bœuf** (*Sir Reginald*), a follower of Prince John of Anjou, and one of the knight's challengers.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

**Frontaletto**, the name of Sa'cripant's horse. The word means "Little head."—Ariosto, *Orlando Furioso* (1516).

**Fronti'no**, the horse of Bradamant's (4 syl.). Roge'ro's horse bore the same name. The word means "Little head."—Ariosto, *Orlando Furioso* (1516).

The renowned Frontino, which Bradamant purchased at so high a price, could never be thought thy equal [i.e. *Rosinant's equal*].—Cervantes, *Don Quixote* (1605).

**Frost** (*Jack*), Frost personified.

Jack Frost looked forth one still, clear night,  
And he said, "Now I shall be out of sight,  
So over the valley and over the height  
In silence I'll take my way."

Hannah F. Gould.

**Froth** (*Master*), a foolish gentleman. Too shallow for great crime and too light for virtue.—Shakespeare, *Measure for Measure* (1603).

**Froth** (*Lord*), a good boon companion; but he vows that "he laughs at nobody's jests but his own or a lady's." He says, "Nothing is more unbecoming a man of quality than a laugh; 'tis such a vulgar expression of the passion; every one can laugh." To Lady Froth he is most gallant and obsequious, though her fidelity to her liege lord is by no means immaculate.

**Lady Froth**, a lady of letters, who writes songs, elegies, satires, lampoons, plays, and so on. She thinks her lord the most

polished of all men, and his bow the pattern of grace and elegance. She writes an heroic poem called *The Syllabub*, the subject of which is Lord Froth's love for herself. In this poem she calls her lord "Spumoso" (*Froth*), and herself "Biddy" (her own name). Her conduct with Mr. Brisk is most blamable.—W. Congreve, *The Double Dealer* (1700).

**Frothal**, king of Sora, and son of Annir. Being driven by tempest to Sarno, one of the Orkney Islands, he was hospitably entertained by the king, and fell in love with Coma'la, daughter of Starno, king of Inistore or the Orkneys. He would have carried her off by violence, but her brother Cathulla interfered, bound Frothal, and, after keeping him in bonds for three days, sent him out of the island. When Starno was gathered to his fathers, Frothal returned and laid siege to the palace of Cathulla; but Fingal, happening to arrive at the island, met Frothal in single combat, overthrew him, and would have slain him, if Utha, his betrothed (disguised in armor), had not interposed. When Fingal knew that Utha was Frothal's sweetheart, he not only spared the foe, but invited both to the palace, where they passed the night in banquet and song.—Ossian, *Carric-Thura*.

**Fudge Family** (*The*), a family supposed by T. Moore to be visiting Paris after the peace. It consists of Phil Fudge, Esq., his son Robert, his daughter Biddy, and a poor relation named Phelim Connor (an ardent Bonapartist and Irish patriot), acting as bear-leader to Bob. These four write letters to their friends in England. The skit is meant to satirize the *parvenu* English abroad.

**Phil Fudge, Esq.**, father of Bob and Biddy Fudge; a hack writer devoted

## *Frithiof at the Court of King Ring*

*Ferd. Lecké, Artist*

*A. Weber, Engraver*



**T**HEN, from his head, the stranger guest the shaggy bear-skin drew ;  
He doffed his ragged mantle, his staff away he threw.  
There, where an old man seemed to stand, astonished they behold  
A noble youth, with shoulders broad, and locks of clustering gold !

Proudly he stood before them, in velvet mantle blue,  
With a broad belt of silver, where beasts their prey pursue ;  
Around his mighty arm he wore a golden bracelet wide ;  
Like a flash of bridled lightning gleamed the falchion at his side.

A royal glance undaunted, he threw, the circle o'er ;  
And stood, like Balder, beautiful, proud as the mighty Thor.

\* \* \* \* \*

Upon the board before the Queen, a horn of ivory stands,  
On silver feet supported, and girt with golden bands  
Where the great deeds of heroes, with magic runes entwine ;  
And bright within the beaker's heart, sparkles the blood-red wine.

With downcast eye and trembling hand, the Queen the beaker took ;  
She reached it to the stranger-guest ; the brimming ruby shook ;  
Spilled was the wine ; her snowy hand showed as when sunset's glow  
Dyes with its red the lilies white that in the garden grow.

*Tegner's "Frithiof's Saga."*

## 1951.42.3

He concluded with Mr.  
Wright, 1854. Congress.

[illegible][illegible]

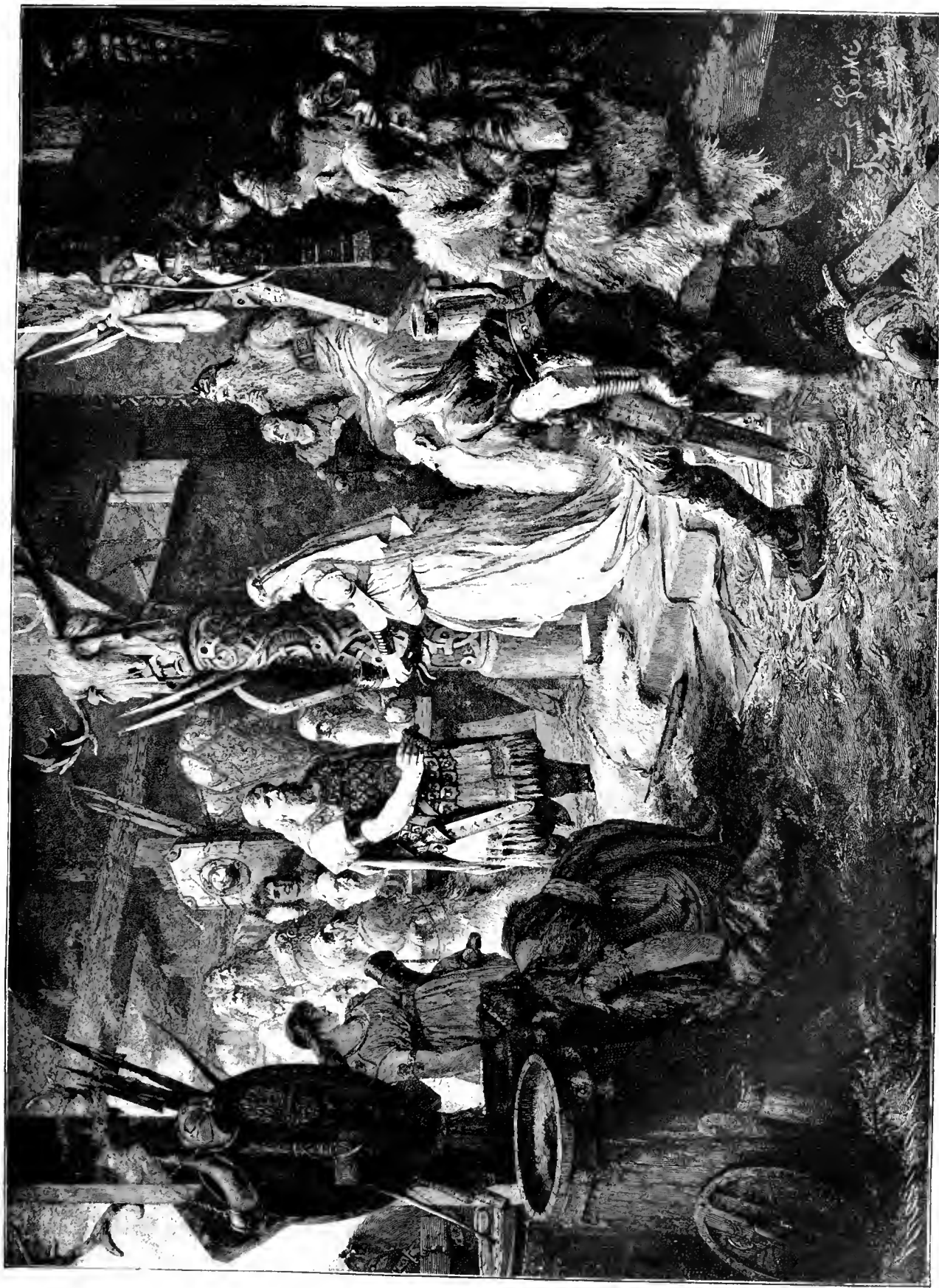
The first of these is the fact that the  
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1902

...and fresh  
...for Bob,  
...for their friends  
...to social-  
...friend.

... and Father of Bohemia  
... and devoted



FRITHIOF AT THE COURT OF KING RING.



to legitimacy and the Bourbons. He is a secret agent of Lord Castlereagh [*Kar.'sl.ray*], to whom he addresses letters ii. and ix. and points out to his lordship that Robert Fudge will be very glad to receive a snug Government appointment, and hopes that his lordship will not fail to bear him in mind. Letter vi. he addresses to his brother, showing how the Fudge family is prospering, and ending thus:

Should we but still enjoy the sway  
Of Sidmouth and of Castlereagh,  
I hope ere long to see the day  
When England's wisest statesmen, judges,  
Lawyers, peers, will all be—FUDGES.

*Miss Biddy Fudge*, a sentimental girl of 18, in love with "romances, high bonnets, and Mde. le Roy." She writes letters i., v., x., and xi., describing to her friend Dolly or Dorothy the sights of Paris, and especially how she becomes acquainted with a gentleman whom she believes to be the king of Prussia in disguise, but afterwards she discovers that her disguised king calls himself "Colonel Calicot." Going with her brother to buy some handkerchiefs, her visions of glory are sadly dashed when "the hero she fondly had fancied a king" turns out to be a common linen-draper. "There stood the vile treacherous thing, with the yard-measure in his hand." "One tear of compassion for your poor heart-broken friend. P. S.—You will be delighted to know we are going to hear Brunel to-night, and have obtained the governor's box; we shall all enjoy a hearty good laugh, I am sure."

*Bob or Robert Fudge*, son of Phil Fudge, Esq., a young exquisite of the first water, writes letters iii. and viii. to his friend Richard. These letters describe how French dandies dress, eat, and kill time.—T. Moore (1818).

\*\*\* A sequel, called *The Fudge Family in England*, was published.

**Fulgentio**, a kinsman of Roberto (king of the two Sicilies). He was the most rising and most insolent man in the court. Cami'ola calls him "a suit-broker," and says he had the worse report among all good men for bribery and extortion. This canker obtained the king's leave for his marriage with Cami'ola, and he pleaded his suit as a right, not a favor; but the lady rejected him with scorn, and Adoni killed the arrogant "sprig of nobility" in a duel.—Massinger, *The Maid of Honor* (1637).

**Fulkerson**, Western man who removes to New York, and sets up a magazine founded upon "the greatest idea that has been struck since—the creation of man. I don't want to claim too much, and I draw the line at the creation of man. But if you want to ring the morning stars into the prospectus, all right!"

He makes a success of it, as he has a habit of making of everything; marries a Southern girl, and goes to live over "the office." "In New York you may do anything." He violates all sorts of conventionalities, talks slang and loudly, yet is everybody's friend and most people's favorite.—W. D. Howells, *A Hazard of New Fortunes* (1889).

**Fulmer**, a man with many shifts, none of which succeed. He says:

"I have beat through every quarter of the compass . . . I have blustered for prerogative; I have bellowed for freedom; I have offered to serve my country; I have engaged to betray it . . . I have talked treason, writ treason . . . And here I set up as a bookseller, but men leave off reading; and if I were to turn butcher, I believe . . . they'd leave off eating."

*Patty Fulmer*, an unprincipled, flashy

woman, living with Fulmer, with the brevet rank of wife. She is a swindler, a scandal-monger, anything, in short, to turn a penny by; but her villainy brings her to grief.—Cumberland, *The West Indian* (1771).

**Fum**, George IV. The Chinese *fum* is a mixture of goose, stag, and snake, with the beak of a cock; a combination of folly, cowardice, malice, and conceit.

And where is Fum the Fourth, our royal bird?  
Byron, *Don Juan*, xi. 78 (1824).

**Fum-Hoam**, the mandarin who restored Malek-al-Salem, king of Georgia, to his throne, and related to the king's daughter Gulchenraz [Gundogdi] his numerous metamorphoses; he was first Piurash, who murdered Siamek the usurper; then a flea; then a little dog; then an Indian maiden named Massouma; then a bee; then a cricket; then a mouse; then Abzenderoud the imaum'; then the daughter of a rich Indian merchant, the Jezdad of Iolcos, the greatest beauty of Greece; then a foundling found by a dyer in a box; then Dugmê, queen of Persia; then a young woman named Hengu; then an ape; then a midwife's daughter of Tartary; then the only son of the sultan of Agra; then an Arabian physician; then a wild man named Kolao; then a slave; then the son of a cadi of Erzerûm; then a dervise; then an Indian prince; and lastly Fum-Hoam.—T. S. Gueulette, *Chinese Tales* (1723).

**Fum-Hoam**, first president of the ceremonial academy of Pekin.—Goldsmith, *Citizen of the World* (1764).

**Funk** (*Peter*), auctioneer whose business

is to cheat the unwary. Having been branded by a placard placed before his door, "*Beware of Mock Auctions!*" he conceals a scheme for labeling other places of business and general resort, including newspaper offices and churches.—Charles Frederick Briggs, *The Knickerbocker Magazine* (1846).

**Fungo'so**, a character in Ben Jonson's drama, *Every Man in His Humour* (1598).

Unlucky as Fungoso in the play.  
Pope, *Essay on Criticism*, 328 (1711).

**Furor** (*intemperate anger*), a mad man of great strength, the son of Occasion. Sir Guyon, the "Knight of Temperance," overcomes both Furor and his mother, and rescues Phaon from their clutches.—Spenser, *Faëry Queen*, ii. 4 (1590).

**Fusber'ta**, the sword of Rinaldo.—Ariosto, *Orlando Furioso* (1516).

**Fus'bos**, minister of state to Artaxam'inus, king of Uto'pia. When the king cuts down the boots which Bombastês has hung defiantly on a tree, the general engages the king in single combat, and slays him. Fusbos then coming up, kills Bombastês, "who conquered all but Fusbos, Fusbos him." At the close of the farce, the slain ones rise one after the other and join the dance, promising "to die again tomorrow," if the audience desires it.—W. B. Rhodes, *Bombastês Furioso*.

**Fusbos**, a *nom de plume* of Henry Plunkett, one of the first contributors to *Punch*.

**Fy'rapel** (*Sir*), the leopard, the nearest kinsman of King Lion, in the beast epic of *Reynard the Fox* (1498).



## *Frou-Frou*

*Georges Clarin, Artist*



**G**ILBERTE, better known by her pet-name of Frou-Frou, is the beautiful and wayward daughter of M. Brigard. She is loved both by Sartorys and Valreas. The latter thus speaks of her:

"What name could I give her more appropriate than that which seems to have been invented for the delicious little creature who bears it? What else is she but Frou-Frou? A noisy, bustling, busy little fairy, ever rustling, rustling, like the leaves stirred by a gentle wind. Frou-Frou always! Frou-Frou everywhere! In the house a door opens, and down the stairs comes a rustle of skirts like a whirlwind. Frou-Frou! Frou-Frou! She bounds into the room with a joyous burst: she runs here and there,—rummages about, disarranges everything—frowns, laughs, talks, sings, plays, jumps, and whisks away again. Frou-Frou, Frou-Frou, always Frou-Frou! And I am sure that while she sleeps the angel that watches over her waves its wings with that dear little sound 'Frou-Frou!'"

*She marries Sartorys, and, later, elopes with Valreas.*

*H. Meilbac and L. Halévy's "Frou-Frou."*

the library. Having been placed before his "magnificent functions!" he concluded, "labeling other places than the general resort, including parades, and churches."—Charles Clark, in *The Knickerbocker Mag-*

From - From

acter in Ben Jonson's  
*Volpone* (1598).  
Giles, 328 (1711).

[illegible]

... a new *de plane* of Henry Plun-  
... of the first contributors to *Punch*.

Hyacinth (85), the leopard, the nearest leopard in height, in the least epic of *Hyacinth* (85) (185).



FROU-FROU





**GABBLE Rech**et, a cry like that of hounds, heard at night, foreboding trouble. Said to be the souls of unbaptized children wandering through the air till the day of judgment.—Charles Reade, *Put Yourself in His Place*.

**Gabor**, a Hungarian who aided Ulric in saving Count Stral'enheim from the Oder, and was unjustly suspected of being his murderer.—Bryon, *Werner* (1822).

**Ga'briel** (2 or 3 *syl.*), according to Milton is called "chief of the angelic guards" (*Paradise Lost*, iv. 549); but in bk. vi. 44, etc., Michael is said to be "of celestial armies prince," and Gabriel "in military prowess next."

Go, Michael of celestial armies prince;  
And thou in military prowess next,  
Gabriel; lead forth to battle these my sons  
Invincible.

Milton, *Paradise Lost*, vi. 44, etc. (1665).

\*\*\* Gabriel is so called "The Messenger of the Messiah," because he was sent by the Messiah to execute his orders on the earth. He is referred to in *Daniel* viii. 16, ix. 21; and in *Luke* i. 19, 26.

*Gabriel* (according to the *Korân* and Sale's notes):

1. It is from this angel that Mahomet professes to have received the *Korân*; and he acts the part of the Holy Ghost in causing believers to receive the divine revelation.—Ch. ii.

2. It was the angel Gabriel that won the battle of Bedr. Mahomet's forces were 319, and the enemy's a *thousand*; but Gabriel (1) told Mahomet to throw a handful of dust in the air, and so doing the eyes of the enemy were "confounded;" (2) he caused the army of Mahomet to appear twice as many as the army opposed

to it; (3) he brought from heaven 3000 angels, and, mounted on his horse Haizûm, led them against the foe.—Ch. iii.

3. Gabriel appeared twice to Mahomet in his angelic form: first "in the highest part of the horizon," and next "by the lote tree," on the right hand of the throne of God.—Ch. liv.

5. Gabriel's horse is called Haizûm, and when the golden calf was made, a little of the dust from under this horse's feet being thrown into its mouth, the calf began to low, and received life.—Ch. ii.

*Gabriel* (according to other legends):

The Persians call Gabriel "the angel of revelations," because he is so frequently employed by God to carry His messages to man.

The Jews call Gabriel their enemy and the messenger of wrath; but Michael they call their friend, and the messenger of all good tidings.

In mediæval romance, Gabriel is the second of the seven spirits which stand before the throne of God, and he is frequently employed to carry the prayers of man to heaven, or bring the messages of God to man.

Longfellow, in the *Golden Legend*, makes Gabriel "the angel of the moon," and says that he "brings to man the gift of hope."

**Gabriel Lajeunesse**, son of Basil the blacksmith of Grand Pré, in Acadia (now *Nova Scotia*). He was legally plighted to Evangeline, daughter of Benedict Bellefontaine (the richest farmer of the village); but next day all the inhabitants were exiled by order of George II., and their property confiscated. Gabriel was parted from his troth-plight wife, and Evangeline spent her whole life in trying to find him. After many wanderings, she went

to Philadelphia, and became a sister of mercy. The plague visited this city, and in the almshouse the sister saw an old man stricken down by the pestilence. It was Gabriel. He tried to whisper her name, but died in the attempt. He was buried, and Evangeline lies beside him in the grave.—Longfellow, *Evangeline* (1849).

**Gabrielle** (*Charmante*), or *La Belle Gabrielle*, daughter of Antoine d'Estrées (grand-master of artillery and governor of the Ile de France). Henri IV. (1590) happened to stay for the night at the chateau de Cœuvres, and fell in love with Gabrielle, then 19 years old. To throw a veil over his intrigue, he gave her in marriage to Damerval de Liancourt, created her duchess of Beaufort, and took her to live with him at court.

The song beginning "Charmante Gabrielle . . ." is ascribed to Henri VI.

**Gabrielle** (*von Dohna*). Brought up by her widowed father in singleness of heart and happiness until when she is over twenty he is again betrothed, and his *fiancée* persuades him to send his daughter to visit a relative, the Countess von Kronfels. She is a selfish old woman who adores her dog, and slights her invalid son. Gabrielle is dutiful to the old countess, and an angel of mercy to her son, although for awhile she dislikes and fears him. Finally, she tells the crippled man:

"You are a greater hero in my eyes than if you were leading men to battle. You may send me away if you will, but you will break my heart."

He loves her too well to let her go.—Blanche Willis Howard, *The Open Door* (1889).

**Gabri'na**, wife of Arge'o, baron of Servia, tried to seduce Philandre, a Dutch knight; but Philandre fled from the house, where he was a guest. She then

accused him to her husband of a wanton insult, and Argeo, having apprehended him, confined him in a dungeon. One day, Gabrina visited him there, and implored him to save her from a knight who sought to dishonor her. Philandre willingly espoused her cause, and slew the knight, who proved to be her husband. Gabrina then told her champion that if he refused to marry her, she would accuse him of murder to the magistrates. On this threat he married her, but ere long was killed by poison. Gabrina now wandered about the country as an old hag, and being fastened on Odori'co, was hung by him to the branch of an elm.—Ariosto, *Orlando Furioso* (1516).

**Gabriolet'ta**, governess of Brittany, rescued by Am'adis de Gaul from the hands of Balan ("the bravest and strongest of all giants").—Vasco de Lobeira, *Amadis de Gaul*, iv. 129 (fourteenth century.)

**Gadshill**, a companion of Sir John Falstaff. This thief receives his name from a place called Gadshill, on the Kentish road, notorious for the many robberies committed there.—Shakespeare, 1 *Henry IV.* act ii. sc. 4 (1597).

**Ga'heris** (*Sir*), son of Lot (king of Orkney) and Morgause (King Arthur's sister). Being taken captive by Sir Turquine, he was liberated by Sir Launcelot du Lac. One night, Sir Ga'heris caught his mother in adultery with Sir Lamo-rake, and, holding her by the hair, struck off her head.

**Gaiour** [*Djou'r*], emperor of China, and father of Badour'a (the "most beautiful woman ever seen upon earth"). Badoura married Camara'zaman, the most beautiful of men.—*Arabian Nights* ("Ca-



## *Gabriel and Evangeline*

*Frank Dicksee, Artist*



*"SUDDENLY, as if arrested by fear or a feeling of wonder  
Still she stood, with her colorless lips apart, while a shudder  
Ran through her frame, and forgotten, the flowerets dropped from  
her fingers,  
And from her eyes and cheeks, the light and bloom of the morning.  
Then there escaped from her lips a cry of such terrible anguish  
That the dying heard it, and started up from their pillows:*

*\* \* \* \* \**

*"On the pallet before her was stretched the form of an old man;  
Long, and thin, and gray were the locks that shaded his temples;  
But, as he lay in the morning light, his face for a moment  
Seemed to assume once more the forms of its earliest manhood.*

*\* \* \* \* \**

*"Then through those realms of shade, in multiplied reverberation  
Heard he that cry of pain, and through the bush that succeeded  
Whispered a gentle voice, in accents tender and saint-like,  
'Gabriel, O, my beloved!' and died away into silence."*

*Longfellow's "Evangeline."*







Photogravure Goupil & Co.



maralzaman and Badoura"). (See GAI-  
OUR).

**Gal'ahad** (*Sir*), the chaste son of Sir Launcelot and the fair Elaine (King Pelles's daughter, pt. iii. 2), and thus was fulfilled a prophecy that she should become the mother of the noblest knight that was ever born. Queen Guenevere says that Sir Launcelot "came of the eighth degree from our Saviour, and Sir Galahad is of the ninth . . . and, therefore, be they the greatest gentlemen of all the world" (pt. iii. 35). His sword was that which Sir Balin released from the maiden's scabbard (see BALIN), and his shield belonged to King Euelake [*Evelake*], who received it from Joseph of Arimathy. It was a snow-white shield, on which Joseph had made a cross with his blood (pt. iii. 39). After divers adventures, Sir Galahad came to Sarras, where he was made king, was shown the sangraal by Joseph of Arimathy, and took the Lord's body between his hands, and died. Then suddenly "a great multitude of angels bear his soul up to heaven," and "sithence was never no man that could say he had seen the sangraal" (pt. iii. 103).

Sir Galahad was the only knight who could sit in the "Siege Perilous," a seat in the Round Table reserved for the knight destined to achieve the quest of the holy graal, and no other person could sit in it without peril of his life (pt. iii. 32). He also drew from the iron and marble rock the sword which no other knight could release (pt. iii. 33). His great achievement was that of the Holy Graal.

Sometimes on lonely mountain-meres  
I find a magic bark;  
I leap on board: no helmsman steers  
I float till all is dark.  
A gentle sound, an awful light!  
Three angels bear the holy Grail  
With folded feet, in stoles of white  
On sleeping wings they sail.

Ah, blessed vision! blood of God!  
My spirit beats her mortal bars,  
As down dark tides the glory slides  
And star-like mingles with the stars.

Tennyson, *Sir Galahad*.

Then the bishop took a wafer, which was made in the likeness of bread, and at the lifting up [*the elevation of the host*] there came a figure in the likeness of a child, and the visage was as red and as bright as fire; and he smote himself into that bread; so they saw that the bread was formed of a fleshly man, and then he put it into the holy vessel again . . . then he took the holy vessel and came to Sir Galahad as he kneeled down, and there he received his Saviour . . . then went he and kissed Sir Bors . . . and kneeled at the table and made his prayers; and suddenly his soul departed . . . and a great multitude of angels bear his soul to heaven.—Sir T. Malory, *History of Prince Arthur*, iii. 101–103 (1470).

\*\*\* Sir Galahalt, the son of Sir Brewnor, must not be confounded with Sir Galahad, the son of Sir Launcelot.

**Galahalt** (*Sir*), called "The Haut Prince," son of Sir Brewnor. He was one of the knights of the Round Table.

**Gal'antyse** (3 *syl.*), the steed given to Graunde Armoure by King Melyzyus.

And I myselfe shall give you a worthy stede,  
Called Galantyse, to helpe you in your nede.

Stephen Hawes, *The Passe-tyme of Plesure*, xxviii. (1515).

**Ga'laor** (*Don*), brother of Am'adis de Gaul. A *desultor amoris*, who, as Don Quixote says, "made love to every pretty girl he met." His adventures form a strong contrast to those of his more serious brother.—*Amadis de Gaul* (fourteenth century).

A barber in the village insisted that none equalled "The Knight of the Sun" [i. e. *Amadis*], execept Don Galaor his brother.—Cervantes, *Don Quixote*, I. 1 (1605).

**Gal'apas**, a giant of "marvellous

height" in the army of Lucius, king of Rome. He was slain by King Arthur.

[*King Arthur*] slew a great giant named Galapas . . . He shortened him by smiting off both his legs at the knees, saying, "Now art thou better of a size to deal with than thou wert." And after, he smote off his head.—Sir T. Malory, *History of Prince Arthur*, I. 115 (1470).

**Gal'aphron** or GALLAPHRONE (3 *syl.*), a king of Cathay, father of Angelica.—Borjardo, *Orlando Innamorato* (1495); Ariosto, *Orlando Furioso* (1516).

When Agrican . . . besieged Albracca . . .  
The city of Gallaphrone, whence to win  
The fairest of her sex, Angelica.

Milton, *Paradise Regained*, iii. (1671).

**Galasp**, or rather George Gillespie, mentioned by Milton in *Sonnet*, x., was a Scottish writer against the independents, and one of the "Assembly of Divines" (1583–1648). See Colkitto.

**Galatea**. Lovely statue, made by Pygmalion, and endued with life by Venus at the prayer of the sculptor-lover.

**Galate'a**, a sea-nymph, beloved by Polypheme (3 *syl.*) She herself had a heartache for Acis. The jealous giant crushed his rival under a huge rock, and Galatēa, inconsolable at the loss of her lover, was changed into a fountain. The word Galatea is used poetically for any rustic maiden.

\*\* Handel has an opera called *Acis and Galatea* (1710).

*Galatea*, a wise and modest lady attending on the princess in the drama of *Philaster* or *Love Lies a-bleeding*, by Beaumont and Fletcher (1608).

**Gala'tine** (3 *syl.*), the sword of Sir Gawain, King Arthur's nephew.—Sir T.

Malory, *History of Prince Arthur*, i. 93 (1470).

**Galbraith** (*Miss Lucy*), a young lady who finds herself *en tête-à-tête* with her *ci-devant* lover in a parlor-car. Conversation ensues and a quarrel. Upon attempting to leave the car, she discovers that it is uncoupled and solitary upon the track. In the fright of the alarm caused by what she assumes to be peril, she falls into her lover's arms entreating forgiveness. The reconciliation is complete by the time they arrive safely at Schenectady.—W. D. Howells, *The Parlor Car, A Farce* (1876).

**Galbraith** (*Major Duncan*), of Garschat-tachin, a militia officer.—Sir W. Scott, *Rob Roy* (time, George I.).

**Ga'len**, an apothecary, a medical man (in disparagement). Galen was the most celebrated physician of ancient Greece, and had a greater influence on medical science than any other man before or since (A. D. 130–200).

Unawed, young Galen bears the hostile brunt,  
Pills in his rear, and Cullen in his front.

Wm. Falconer, *The Midshipman*.

(Dr. William Cullen, of Hamilton, Lanarkshire, author of *Nosology*, (1712–1790).

**Gal'enist**, a herb doctor.

The Gal'enist and Paracelsian

S. Butler, *Hudibras*, iii. 3 (1678).

**Galeotti Martivalle**, (*Martius*), astrologer of Louis XI. Being asked by the superstitious king if he knew the day of his own death, the crafty astrologer replied that he could not name the exact day, but he had learnt thus much by his art—that it would occur just twenty-four

hours before the decease of his majesty (ch. xxix.).—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

\*\*\* Thrasullus the soothsayer made precisely the same answer to Tibe'rius, emperor of Rome.

**Galera'na** is called by Ariosto the wife of Charlemagne; but the nine wives of that emperor are usually given as Hamiltrude (3 syl.), Desidera'ta, Hil'de-garde (3 syl.), Fastrade (2 syl.), Luitgarde, Maltegarde, Gersuinde, Regi'na, and Adalin'da.—Ariosto, *Orlando Furioso*, xxi. (1516).

**Galère** (2 syl.). *Que diable allait-il faire dans cette galère?* Scapin wants to get from Géronte (a miserly old hunk) £1500, to help Leandre, the old man's son, out of a money difficulty. So Scapin vamps up a cock-and-bull story about Leandre being invited by a Turk on board his galley, where he was treated to a most sumptuous repast; but when the young man was about to quit the galley, the Turk told him he was a prisoner, and demanded £1500 for his ransom within two hours' time. When Géronte hears this, he exclaims, "Que diable allait-il faire dans cette galère?" and he swears he will arrest the Turk for extortion. Being shown the impossibility of so doing, he again exclaims, "Que diable allait-il faire dans cette galère?" and it flashes into his mind that Scapin should give himself up as surety for the payment of the ransom. This of course Scapin objects to. The old man again exclaims, "Que diable allait-il faire dans cette galère?" and commands Scapin to go and tell the Turk that £1500 is not to be picked off a hedge. Scapin says the Turk does not care a straw about that, and insists on the ransom. "Mais, que diable allait-

il faire dans cette galère?" cries the old hunk; and tells Scapin to go and pawn certain goods. Scapin replies there is no time, the two hours are nearly exhausted. "Que diable," cries the old man again, "allait-il faire dans cette galère?" and when at last he gives the money, he repeats the same words, "Mais, que diable allait-il faire dans cette galère?" —Molière, *Les Fourberies de Scapin*, ii. 11 (1671).

**Gal'gacus**, chief of the Caledonians, who resisted Agricôla with great valor. In A. D. 84 he was defeated, and died on the field. Tacitus puts into his mouth a noble speech, made to his army before the battle.

Galgacus, their guide,  
Amongst his murdered troops there resolutely  
died.

Drayton, *Polyolbion*, viii. (1612).

**Galia'na**, a Moorish princess, daughter of Gadalfe, king of Tolêdo. Her father built for her a palace on the Tagus, so splendid that "a palace of Galiana" has become a proverb in Spain.

**Galien Restored**, a mediæval romance of chivalry. Galien was the son of Jaqueline (daughter of Hugh, king of Constantinople). His father was Count Oliver of Vienne. Two fairies interested themselves in Jaqueline's infant son; one, named Galienne, had the child named after her, Galien; and the other insisted that he should be called "Restored," for that the boy would *restore* the chivalry of Charlemagne.—Author unknown.

**Galile'o** [GALILEI], born at Pisa, but lived chiefly in Florence. In 1633 he published his work on the Copernican system, showing that "the earth moved and the sun stood still." For this he was

denounced by the Inquisition of Rome, and accused of contradicting the Bible. At the age of 70 he was obliged to abjure his system, in order to gain his liberty. After pronouncing his abjuration, he said, in a stage whisper, *E pur si muove* ("It does move, though"). This is said to be a romance (1564-1642).

**Galinthia**, daughter of Prætus, king of Argos. She was changed by the Fates into a cat, and in that shape was made by Hecate her high priestess.—Antonius Liberalis, *Metam.* xxix.

**Gallegher**, audacious errand-boy in the office of a daily newspaper. He outwits police and sporting-men, and shows detective genius unequalled by a "professional," becoming the means of arresting a noted murderer, and driving into town after midnight with the news of this event and of a big prize-fight, sinking exhausted on the office floor with the exclamation, "I beat the town!"—Richard Harding Davis, *Gallegher* (1890).

**Gallegos** [*Gal'le.goze*], the people of Galacia (once a province of Spain).

**Gallice'næ**, priestesses of Gallic mythology, who had power over the winds and waves. There were nine of them, all virgins.

**Galligan'tus**, the giant who lived with Hocus-Pocus, the conjuror. When Jack the Giant-killer blew the magic horn, both the giant and conjuror were overthrown.—*Jack the Giant-killer*.

**Gallo-ma'nia**, a *furor* for everything French. Generally applied to that vile imitation of French literature and customs which prevailed in Germany in the time of Frederick II. of Prussia. It is very

conspicuous in the writings of Wieland (1733-1813).

**Galloping Dick**, Richard Ferguson, the highwayman, executed in 1800.

**Galloway** (*The Fair Maid of*), Margaret, only daughter of Archibald, fifth earl of Douglas. She married her cousin William, to whom the earldom passed in 1443. After the death of her first husband, she married his brother James (the last earl of Douglas).

**Gallowglasses**, heavy-armed foot-soldiers of Ireland and the western isles; the light-armed troops were called kernes.

—the merciless Macdonwald

—from the western isles

Of kernes and gallowglasses is supplied.

Shakespeare's *Macbeth*, act i. sc. 2.

**Gallura's Bird**, the cock, the emblem of Gallura in Sardinia, ruled by Nino di Gallura de'Visconti. Dante meets Nino in purgatory, who sends a message to his daughter, but reproaches the mother with her marriage after his death, to Galeazzo de'Visconti of Milan, whose emblem was a viper.

For her so fair a burial will not make

The viper which calls Milan to the field,

As had been made by shrill Gallura's bird.

Dante, *Purgatorio*, viii.

**Gal'way Jury**, an independent jury, neither to be brow-beaten nor led by the nose. In 1635, certain trials were held in Ireland, respecting the right of the Crown to the counties of Ireland. Leitrim, Roscommon, Sligo, and Mayo gave judgment for the Crown, but Galway stood out, whereupon each of the jury was fined £4000.

**Ga'ma** (*Vasco da*), the hero of Camoëns's *Lusiad*. Sagacious, intrepid, tender-hearted, pious, and patriotic. He was the



## *Sairey Gamp*

*Frederick Barnard, Artist*



*"SHE was a fat old woman, this Mrs. Gamp, with a husky voice, and a moist eye, which she had a remarkable power of turning up and only showing the white of. Having very little neck, it cost her some trouble to look over herself, if one may say so, at those to whom she talked. She wore a very rusty black gown, rather the worse for snuff, and a shawl and bonnet to correspond. The face of Mrs. Gamp—the nose in particular—was somewhat red and swollen, and it was difficult to enjoy her society without becoming conscious of a smell of spirits."*

*Dickens's "Martin Chuzzlewit."*





SAIREY GAMP.



first European navigator who doubled the Cape of Good Hope (1497).

Gama, captain of the venturous band,  
Of bold emprise, and born for high command,  
Whose martial fires, with prudence close allied,  
Ensured the smiles of fortune on his side.

Camoens, *Lusiad*, i. (1569).

\* \* Gama is also the hero of Meyerbeer's posthumous opera called *L'Africaine* (1865).

**Gam'elyn** (3 *syl.*), youngest of the three sons of Sir Johan di Boundys, who, on his death-bed, left "five plowes of land" to each of his two elder sons, and the residue of his property to the youngest. The eldest son took charge of Gamelyn, but treated him shamefully. On one occasion he said to him, "Stand still, gadelyng, and hold thy peace." To which the proud boy retorted, "I am no gade-lyng, but the lawful son of a lady and true knight." On this, the elder brother sent his servants to chastise him, but he drove them off "with a pestel." At a wrestling match young Gamelyn threw the champion, and carried off the prize ram; but on reaching home found the door closed against him. He at once kicked the door down, and threw the porter into a well. The elder brother now bound the young madcap to a tree, and left him two days without food; but Adam the spencer, unloosed him; and Gamelyn fell upon a party of ecclesiastics, who had come to dine with his brother, and "sprinkled holy water on them with a stout oaken cudgel." The sheriff sent to apprehend the young spitfire, but he fled with Adam into the woods, and came upon a party of foresters sitting at meat. The captain gave him welcome, and Gamelyn in time became "king of the outlaws." His brother being sheriff, would have put him to death, but Gamelyn hanged his brother on a forest tree.

After this the king appointed him chief ranger, and he married.—The Coke's *Tale of Gamelyn*, formerly attributed to Chaucer.

\* \* Lodge has made this tale the basis of his romance entitled *Rosalynd or Eupheus' Golden Legacye* (1590); and from Lodge's novel Shakespeare has borrowed the plot, with some of the character and dialogue, of *As You Like It*.

**Gamelyn de Guar'dover** (*Sir*), an ancestor of Sir Arthur Wardour.—Sir W. Scott, *Antiquary* (time, George III.).

**Gamester** (*The*), a tragedy by Ed. Moore (1753). The name of the gamester is Beverley, who in despair commits suicide; and the object of the play is to show the great evils of gambling.

*Gamester (The)*, by Mrs. Centlivre (1705). The hero is Valere, to whom Angelica gives a picture, which she enjoins him not to lose on pain of forfeiting her hand. Valere loses it in play, and Angelica, in disguise, is the winner. After much tribulation, Valere is cured of his vice, the picture is restored, and the two are happily united in marriage.

**Gammer Gurton's Needle**, by Mr. S., Master of Arts. It was in existence, says Warton, in 1551 (*English Poetry*, iv. 32). Sir Walter Scott says; "It was the supposed composition of John Still, M.A., afterwards bishop of Bath and Wells;" but in 1551 John Still was a boy not nine years old. The fun of this comedy turns on the loss and recovery of a *needle*, with which Gammer Gurton was repairing the breeches of her man Hodge. The comedy contains the famous drinking song, "I cannot eat but little Meat."

**Gamp** (*Sarah*), a monthly nurse, resid-

ing in Kingsgate Street, High Holborn. Sarah was noted for her gouty umbrella, and for her perpetual reference to an hypothetical Mrs. Harris, whose opinions were a confirmation of her own. She was fond of strong tea and strong stimulants. "Don't ask me," she said, "whether I won't take none, or whether I will, but leave the bottle on the chimley piece, and let me put my lips to it when I am so disposed." When Mrs. Prig "her pardner," stretched out her hand to the teapot [*filled with gin*], Mrs. Gamp stopped the hand and said with great feeling, "No, Betsy! drink fair, wotever you do." (See HARRIS.)—C. Dickens, *Martin Chuzzlewit*, xlix. (1843).

\* \* A big, pawky umbrella is called a *Mrs. Gamp*, and in France, *un Robinson*, from Robinson Crusoe's umbrella.

\* \* Mrs. Gamp and Mrs. Harris have Parisian sisters in Mde. Pochet and Mde. Gibou, creations of Henri Monnier.

**Gan.** (See GANELON.)

**Gan'dalin**, earl of the Firm Island, and 'squire of Am'adis de Gaul.

Gandalin, though an earl, never spoke to his master but cap in hand, his head bowing all the time, and his body bent after the Turkish manner.—Cervantes, *Don Quixote*, I. iii. 6 (1605).

**Gan'elon** (2 *syl.*), count of Mayence, the "Judas" of Charlemagne's paladins. His castle was built on the Blocksberg, the loftiest peak of the Hartz Mountains. Charlemagne was always trusting this base knight, and was as often betrayed by him. Although the very business of the paladins was the upholding of Christianity, Sir Ganelon was constantly intriguing for its overthrow. No doubt jealousy of Sir Roland made him a traitor, and he basely planned with Marsillus (the Moorish king), the attack of Roncesvallès. The character

of Sir Ganelon was marked with spite, dissimulation, and intrigue, but he was patient, obstinate and enduring. He was six feet and a half in height, had large glaring eyes and fiery red hair. He loved solitude, was very taciturn, disbelieved in the existence of moral good, and has become a by-word for a false and faithless friend. Dantê has placed him in his "Inferno." (Sometimes called GAN.)

The most faithless spy since the days of Ganelon.—Sir W. Scott, *The Abbot*, xxiv. (1820).

**Ganem**, "The Slave of Love." The hero and title of one of the *Arabian Nights* tales. Ganem was the son of a rich merchant of Damascus, named Abou Aibou. On the death of his father he went to Bagdad, to dispose of the merchandise left, and accidentally saw three slaves secretly burying a chest in the earth. Curiosity induced him to disinter the chest, when lo! it contained a beautiful woman, sleeping from the effects of a narcotic drug. He took her to the lodgings, and discovered that the victim was Fetnab, the caliph's favorite, who had been buried alive by order of the sultana, out of jealousy. When the caliph heard thereof, he was extremely jealous of the young merchant, and ordered him to be put to death, but he made good his escape in the guise of a waiter, and lay concealed till the angry fit of the caliph had subsided. When Haroun-al-Raschid (the caliph) came to himself, and heard the unvarnished facts of the case, he pardoned Ganem, gave to him Fetnab for a wife, and appointed him to a lucrative post about the court.

**Gan'esa**, goddess of wisdom, in Hindû mythology.

Then Camdeo [*Love*] bright and Ganesa sublime  
Shall bless with joy their own propitious clime.  
Campbell, *Pleasures of Hope*, i. (1799).



## *Caroline Gann, the Little Sister*

*Frederick Barnard, Artist*



**C**AROLINE GANN, whom Brandon Firmin had tricked into a false marriage and then deserted, comes to live in London and becomes a sick-nurse. She is given the name of "Little Sister" by those who know and love her. She becomes deeply attached to Philip Firmin, the doctor's son.

"She has a sweet temper, a merry sense of humor, that makes the cheeks dimple and the eyes shine; and a kind heart that has been sorely tried and wounded, but is still soft and gentle. Fortunate are they whose hearts so tried by suffering, yet recover their health. Some have illnesses from which there is no recovery, and drag through life afterwards, maimed and invalided.

But this Little Sister having been subjected in youth to a dreadful trial and sorrow, was saved out of them by a kind Providence, and is now so thoroughly restored as to own that she is happy, and to thank God that she can be grateful and useful."

*Thackeray's "Adventures of Philip."*



... was marked with spite, dis-  
... and intrigue, but he was  
... enduring. He was  
... in height, had large  
... and fiery red hair. He loved  
... to turn, disbelieved in  
... moral good, and has be-  
... for a false and faithless  
... him in his "In-  
... (times called) (ack)

Caroline, the Little Sister

... faithless spy since the days of Gane-  
... (1894).

Chapter. "The Slave of Love." The

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... of wisdom, in Hindú

... bright and Ganesa sublime  
... their own propitious clime  
... Pleasures of Hope, i. (1799).



CAROLINE GANN, "THE LITTLE SISTER."



**Ganlesse** (*Richard*), alias SIMON CANTER, alias EDWARD CHRISTIAN, one of the conspirators.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

**Ganna**, the Celtic prophetess, who succeeded Velle'da. She went to Rome, and was received by Domitian with great honor.—Tacitus, *Annals*, 55.

**Ganor**, Gano'ra, Geneura, Ginevra, Genievre, Guinevere, Guenever, are different ways of spelling the name of Arthur's wife; called by Geoffrey of Monmouth, Guanhumara or Guan'humar; but Tennyson has made Guenevere the popular English form.

**Gants Jaunes** (*Des*), dandies, men of fashion.

**Gan'ymede** (3 syl.), a beautiful Phrygian boy, who was carried up to Olympus on the back of an eagle, to become cup-bearer to the gods instead of Hebe. At the time of his capture he was playing a flute while tending his father's sheep.

There fell a flute when Ganymede went up—  
The flute that he was wont to play upon.

Jean Ingelow, *Honours*, ii.

(Jupiter compensated the boy's father for the loss of his son, by a pair of horses.)

Tennyson, speaking of a great reverse of fortune from the highest glory to the lowest shame, says:

They mounted *Ganymedes*,  
To tumble *Vulcans* on the second morn.

*The Princess*, iii.

*The Birds of Ganymede*, eagles. Ganymede is represented as sitting on an eagle, or attended by that bird.

To see upon her shores her foul and conies feed,  
And wantonly to hatch the birds of Ganymede.  
Drayton, *Polyolbion*, iv. (1612).

\*\* Ganymede is the constellation *Aquarius*.

**Garagan'tua**, a giant, who swallowed five pilgrims with their staves in a salad.—Rabelais, *The History of Garagantua* (1533).

"You must borrow me Garagantua's mouth first: 'tis a word too great for any mouth of this age's size."—Shakespeare, *As You Like It*, act iii. sc. 2.

**Gar'cias**. *The soul of Peter Garcias*, money. Two scholars, journeying to Salamanca, came to a fountain, which bore this inscription; "Here is buried the soul of the licentiate Peter Garcias." One scholar went away laughing at the notion of a buried soul, but the other, cutting with his knife, loosened a stone, and found a purse containing 100 ducats.—Lesage, *Gil Blas* (to the reader, 1715).

**Garcilas'o**, surnamed "the Inca," descended on the mother's side from the royal family of Peru (1530–1568). He was the son of Sebastian Garcilaso, a lieutenant of Alvarado and Pizarro. Author of *Commentaries on the Origin of the Incas, their Laws and Government*.

*Garcilaso* [DE LA VEGA], called "The Petrarch of Spain, born at Toledo (1503–1536). His poems are eclogues, odes, and elegies of great naïveté, grace, and harmony.

Sometimes he turned to gaze upon his book,  
Boscan or Garcilasso [*sic*].

Byron, *Don Juan* i. 95 (1819).

**Garda** (*Thorne*). Beautiful, untaught and utterly unreasonable girl, whom everybody pets and who always gets her own way. She fascinates men and outwits women, defies all authority, and never loses her temper. In a lazy way she falls in love with one man after another, and is most constant to the least worthy. The

best and kindest woman among her friends suffers in reputation from her escapades, and Garda accepts the sacrifice as a matter of course. The incarnation of sensuous selfishness.—Constance Fennimore Woolson, *East Angels* (1886).

**Gardening** (*Father of Landscape*), Lenotre (1613–1700).

**Gar'diner** (*Richard*), porter to Miss Seraphine Arthuret and her sister Angelica.—Sir W. Scott, *Redgauntlet* (time, George III.).

**Gardiner** (*Colonel*), colonel of Waverley's Regiment.—Sir W. Scott, *Waverley* (time, George II.).

**Gareth** (*Sir*), according to Ancient romance, was the youngest son of Lot, king of Orkney and Morgawse, Arthur's [half] sister. His mother, to deter him from entering Arthur's court, said, jestingly, she would consent to his so doing if he concealed his name and went as a scullion for twelve months. To this he agreed, and Sir Kay, the king's steward, nicknamed him "Beaumains," because his hands were unusually large. At the end of the year he was knighted, and obtained the quest of Linet', who craved the aid of some knight to liberate her sister Lionês, who was held prisoner by Sir Ironside in Castle Perilous. Linet treated Sir Gareth with great contumely, calling him a washer of dishes and a kitchen knave; but he overthrew the five knights and liberated the lady, whom he married. The knights were—first, the Black Knight of the Black Lands or Sir Pere'ard (2 *syl.*), the Green Knight or Sir Pertolope, the Red Knight or Sir Perimo'nês, the Blue Knight or Sir Persaunt of India (four brothers), and lastly, the Red Knight of the Red Lands or

Sir Ironside.—Sir T. Malory, *History of Prince Arthur*, i. 120–153 (1470).

\*\*\* According to Tennyson, Sir Gareth was "the last and tallest son of Lot, king of Orkney, and of Bellicent his wife." He served as kitchen knave in King Arthur's hall a twelvemonth and a day, and was nicknamed "Fair-hands" (*Beaumains*). At the end of twelve months he was knighted, and obtained leave to accompany Lynette to the liberation of her sister Lyonors, who was held captive in Castle Perilous by a knight called Death or Mors. The passages to the castle were kept by four brothers, called by Tennyson, Morning Star or Phos'phorus, Noonday Sun or Meridies, Evening Star or Hesp'erus, and Night or Nox, all of whom he overthrew. At length Death leapt from the cleft skull of Night, and prayed the knight not to kill him, seeing that what he did his brothers had made him do. At starting, Lynette treated Gareth with great contumely, but softened to him more and more after each victory, and at last married him.

He that told the tale in olden times  
Says that Sir Gareth wedded Lyonors;  
But he that told it later says Lynette.  
Tennyson, *Idylls of the King* ("Gareth and Lynette").

*Gareth and Linet'* is in reality an allegory, a sort of Bunyan's *Pilgrim's Progress*, describing the warfare of a Christian from birth to his entrance into glory. The "Bride" lived in Castle Perilous, and was named Lionês; Linet' represents the "carnal world," which, like the inhabitants of the City of Destruction, jest and jeer at everything the Christian does. Sir Gareth fought with four knights, keepers of the roads "to Zion" or Castle Perilous, viz., Night, Dawn, Midday, and Evening, meaning the temptations of the four ages of

## Ganymede

F. Kirchbach, Artist



**G**ANYMEDE was a beautiful Phrygian boy, who was carried up to Olympus on an eagle to become cup-bearer to the gods instead of Hebe. At the time of his capture he was playing a flute while tending his father's sheep.

Ganymede was the son of Tros, who was, through his grandfather Dardanus, descended from Jove. Homer speaks of the son of Dardanus, Erichthonius, and says:

*"To Erichthonius Tros was born, who ruled  
The Trojans, and from Tros there sprang three sons  
Of high renown,—Ilus, Assaracus,  
And godlike Ganymede, most beautiful  
Of men; the gods beheld and caught him up  
To heaven, so beautiful was he, to pour  
The wine to Jove, and ever dwell with them."*

In payment for depriving him of his son, Jupiter gave Tros a pair of horses. Homer speaks of certain horses as

*"Of the stock which Jupiter  
The Thunderer gave to Tros. It was the price  
He paid for Ganymede, and they, of all  
Beneath the eye of morning and the sun,  
Are of the choicest breed."*

*Bryant's "Homer's Iliad."*









man. Having conquered in all these, he had to encounter the last enemy, which is Death, and then the bride was won—the bride who lived in Castle Perilous or Mount Zion.

\*\*\* Tennyson, in his version of this beautiful allegory, has fallen into several grave errors, the worst of which is his making Gareth marry Linet instead of the true bride. This is like landing his Pilgrim in the City of Destruction, after having finished his journey and passed the flood. Gareth's *brother* was wedded to the world (*i.e.* Linet), but Gareth himself was married to the "true Bride," who dwelt in Castle Perilous. Another grave error is making Death crave of Gareth not to kill him, as what he did he was compelled to do by his elder brothers. I must confess that this to me is quite past understanding.—See *Notes and Queries*, January 19, February 16, March 16, 1878.

**Gar'gamelle** (3 *syl.*), wife of Grangousier and daughter of the Parpaillons. On the day that she gave birth to Gargantua, she ate 16 qrs. 2 bush. 3 pecks and a pipkin of dirt, the mere remains left in the tripe which she had for supper, although the tripe had been cleaned with the utmost care.—Rabelais, *Gargantua*, i. 4 (1533).

\*\*\* Gargamelle is an allegorical skit on the extravagance of queens, and the dirt is their pin-money.

**Gargan'tua**, son of Grangousier and Gargamelle. It needed 17,913 cows to supply the babe with milk. Like Gargantua (*q.v.*), he ate in his salad lettuces as big as walnut trees, in which were lurking six pilgrims from Sebastian. He founded and endowed the abbey of Theleme (2 *syl.*), in remembrance of his victory over Picrochole (3 *syl.*).—Rabelais, *Gargantua*, i. 7 (1533).

\*\*\* Of course, Gargantua is an allegorical skit on the allowance accorded to princes for their maintenance.

*Gargantua's Mare.* This mare was as big as six elephants, and had feet with fingers. On one occasion, going to school, the "boy" hung the bells of Notre Dame de Paris on his mare's neck, as jingles; but when the Parisians promised to feed his beast for nothing, he restored the peal. This mare had a terrible tail "every whit as big as the steeple of St. Mark's," and on one occasion being annoyed by wasps, she switched it about so vigorously that she knocked down all the trees in the vicinity. Gargantua roared with laughter, and cried, "Je trouve beau ce!" where upon the locality was called "Beauce."—Rabelais, *Gargantua*, i. 16 (1533).

\*\*\* Of course this "mare" is an allegorical skit on the extravagance of court mistresses, and the "tail" is the suite in attendance on them.

**Gargan'tuan Curriculum**, a course of studies including all languages, all sciences, all the fine arts, with all athletic sports and calisthenic exercises.—Grangousier wrote to his son, saying:

"There should not be a river in the world, no matter how small, thou dost not know the name of, with the nature and habits of all fishes, all fowls of the air, all shrubs and trees, all metals, minerals, gems and precious stones. I would, furthermore, have thee study the Talmudists and Cabalists, and get a perfect knowledge of man, together with every language, ancient and modern, living or dead."—Rabelais, *Pantagruel* ii. 8 (1533).

• **Gar'gery** (*Mrs. Joe*), Pip's sister. A virago, who kept her husband and Pip in constant awe.

*Joe Gargery*, a blacksmith, married to Pip's sister. A noble-hearted simple-

minded man who loved Pip sincerely. Though uncouth in manners and ungainly in appearance, Joe Gargery was one of nature's gentlemen.—C. Dickens, *Great Expectations* (1860).

**Gargouille** (2 *syl.*), the great dragon that lived in the Seine, ravaged Rouen, and was slain by St. Roma'nus in the seventh century.

**Garlic.** The purveyor of the sultan of Casgar says he knew a man who lost his thumbs and great toes from eating garlic. The facts were these: A young man was married to the favorite of Zobeidê, and partook of a dish containing garlic; when he went to his bride, she ordered him to be bound, and cut off his two thumbs and two great toes, for presuming to appear before her without having purified his fingers. Ever after this he always washed his hands 120 times with alkali and soap after partaking of garlic in a ragout.—*Arabian Nights* ("The Purveyor's Story").

**Gar'rat** (*The mayor of*). Garrat is a village between Wandsworth and Tooling. In 1780 the inhabitants associated themselves together to resist any further encroachments on their common, and the chairman was called the *Mayor*. The first "mayor" happened to be chosen on a general election, and so it was decreed that a new mayor should be appointed at each general election. This made excellent capital for electioneering squibs, and some of the greatest wits of the day have ventilated political grievances, gibbeted political characters, and sprinkled holy water with good stout oaken cudgels under the mask of "addresses by the mayors of Garrat."

*The Mayor of Garrat*, a farce by S. Foote (1762).

**Garrick.** Cool-headed, cool-hearted Federal agent who runs all sorts of dangers to bear into camp dispatches found upon a dead comrade, and marries a woman many degrees too noble for one whose ideals of morality are lower than becomes a man so brave in other matters.—Rebecca Harding Davis, *Waiting for the Verdict* (1866).

**Garter.** According to legend, Joan, countess of Salisbury, accidentally dropped her garter at a court ball. It was picked up by her royal partner, Edward III., who gallantly diverted the attention of the guests from the lady by binding the blue band round his own knee, saying, as he did so, "Honi soit qui mal y pense."

The earl's greatest of all grandmothers  
Was grander daughter still to that fair dame  
Whose garter slipped down at the famous ball.  
Robert Browning, *A Blot on the 'Scutcheon*, i., 3.

**Gartha**, sister of Prince Oswald of Vero'na. When Oswald was slain in single combat by Gondibert (a combat provoked by his own treachery), Gartha used all her efforts to stir up civil war; but Hermegild, a man of great prudence, who loved her, was the author of wiser counsel, and diverted the anger of the camp by a funeral pageant of unusual splendor. As the tale is not finished, the ultimate lot of Gartha is unknown.—Sir William Davenant, *Gondibert* (died 1668).

**Garth** (*Sip*), woman of the people, who "puts" everything "honest" to people. Shrewd, deep of heart and almost fierce of will, girding at her limitations, yet profoundly in sympathy with her fellow-sufferers, she becomes a valuable ally to her high-bred friend, Perley Kelso, in her efforts to bring comfort and beauty into the dwellings of the poor.—Elizabeth Stuart Phelps, *The Silent Partner* (1871).

## *David Garrick as Abel Drugger*

*Johann Zoffany, Artist*

*O. Lacour, Engraver*



*F*ACE, Abel Drugger, and Subtle are together.  
Face.

*"What! my honest Abel?  
Thou art well met here."*

*Drugger.*

*"Troth sir, I was speaking,  
Just as your worship came here, of your worship."*

*Face.*

*"Doctor, do you hear?  
This is my friend, Abel, an honest fellow;  
He lets me have good tobacco and does not  
Sophisticate it with sack-lees or oil,  
Nor washes it in muscadel and grains,  
Nor buries it in gravel underground,  
But keeps it in fine lily-pots that, opened,  
Smell like conserve of roses or French beans.  
He has his maple block, his silver tongs,  
Winchester pipes and fire of Juniper:  
A neat, spruce, honest fellow, and no goldsmith."*

*Subtle.*

*"He is a fortunate fellow, that I am sure on."*

*Ben Johnson's "Alchemist."*

David Garwick as Abel Danger

The first of these was the story of the "Droptail"  
 which was a story of a man who was dropped  
 from the top of a cliff. It was picked  
 up by a man who was a partner, Edward III.  
 and it was the story of the attention of  
 the king to the lady by sending the  
 king's hand to her husband, saying  
 "I am your husband and I am your  
 husband and I am your husband and I am your husband"

previous was to send him, whether they at that time considered  
 it was a matter of course still to that for Jane  
 to be a matter of course still to that for Jane  
 to be a matter of course still to that for Jane  
 to be a matter of course still to that for Jane

[illegible][illegible]



DAVID GARRICK AS ABEL DRUGGER.





**Garth** (*Caleb*), surveyor and land-agent. Excellent man, but better at lending than keeping money.

**Mary Garth**, his daughter; sensible and true woman, with few graces of person and no affectations.—George Eliot, *Mid-dlemarch*.

**Gas'abal**, the 'squire of Don Galaor.

Gasabal was a man of such silence that the author names him only once in the course of his voluminous history.—*Don Quizote*, I. iii. 6 (1605).

**Gascoigne** (*Sir William*). Shakespeare says that Prince Henry "struck the chief justice in the open court;" but it does not appear from history that any blow was given. The fact is this:

One of the gay companions of the prince being committed for felony, the prince demanded his release, but Sir William told him the only way of obtaining a release would be to get from the king a free pardon. Prince Henry now tried to rescue the prisoner by force, when the judge ordered him out of court. In a towering fury, the prince flew to the judgment seat, and all thought he was about to slay the judge; but Sir William said very firmly and quietly. "Syr, remember yourself. I kepe here the place of the kynge, your soveraigne lorde and ffather, to whom you owe double obedienece; wherefore I charge you in his name to desyste of your wyfulnes. . . . And nowe for your contempte goo you to the pryson of the Kynges Benche, whereunto I commytte you, and remayne ye there prisoner untill the pleasure of the kynge be further known." With which words the prince being abashed, the noble prisoner departed and went to the King's Bench.—Sir Thomas Elyot, *The Governour* (1531).

**Gashford**, secretary to Lord George Gordon. A detestable, cruel sneak, who dupes his half-mad master, and leads him to imagine he is upholding a noble cause in plotting against the English Catholics. To wreak vengeance on Geoffrey Haredale, he incites the rioters to burn "The War-

ren," where Haredale resided. Gashford commits suicide.—C. Dickens, *Barnaby Rudge* (1841).

**Gaspar** or Casper ("the white one"), one of the three Magi or kings of Cologne. His offering to the infant Jesus was *frankincense*, in token of divinity.

\*\*\* The other two were Melchior ("king of light"), who offered *gold*, symbolical of royalty; and Balthazar ("lord of treasures"), who offered *myrrh*, to denote that Christ would die. Klopstock, in his *Messiah*, makes the number of the Magi six, not one of which names agrees with those of Cologne Cathedral.

**Gaspard**, the steward of Count De Valmont, in whose service he had been for twenty years, and to whom he was most devotedly attached.—W. Dimond, *The Foundling of the Forest*.

**Gas'pero**, secretary of state, in the drama called *The Laws of Candy*, by Beaumont and Fletcher (1647).

**Gathe'ral** (*Old*), steward to the duke of Buckingham.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

**Gath'erill** (*Old*), bailiff to Sir Geoffrey Peveril of the Peak.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

**Gauden'tio di Lucca**, the hero and title of a romance by Simon Berington. He makes a journey to Mezzoramia, an imaginary country in the interior of Africa.

**Gau'difer**, a champion in the romance of *Alexander*.

**Gaudio'sa** (*Lady*), wife of Pelayo; a

wise and faithful counsellor, high-minded, brave in danger, and a real helpmate.—Southey, *Roderick, Last of the Goths* (1814).

**Gaudissart**, the droll French bagman.

**Gaul**, son of Morni of Strumon. He was betrothed to Oith'ona, daughter of Nuäth, but before the day of marriage he was called away by Fingal to attend him on an expedition against the Britons. At the same time Nuäth was at war, and sent for his son Lathmon; so Oithona was left unprotected in her home. Donrommath, lord of Uthal (or Cuthal) seized this opportunity to carry her off, and concealed her in a cave in the desert island of Trom'athon. When Gaul returned to claim his betrothed, he found she was gone, and was told by a vision in the night where she was hidden. Next day, with three followers, Gaul went to Tromathon, and the ravisher coming up, he slew him and cut off his head. Oithona, armed as a combatant, mingled with the fighters and was wounded. Gaul saw what he thought a youth dying, and went to offer assistance, but found it was Oithona, who forthwith expired. Disconsolate, he returns to Dunlathmon, and thence to Morven. Ossian, *Oithona*.

**Gaunt'grim**, the wolf, in Lord Lytton's *Pilgrims of the Rhine* (1834).

Bruin is always in the sulks, and Gauntgrim always in a passion.—Ch. xii.

**Gavar'ni**, the pseudonym of Sulpice Paul Chevalier, the great caricaturist of the French *Charivari* (1803–1896).

**Gavroche** (2 syl.), type of the Parisian street arab.—Victor Hugo, *Les Misérables* (1862).

**Gawain** [*Gaw'n*], son of King Lot and Morguase (Arthur's sister). His brothers were Agravain, Ga'heris, and Ga'reth. The traitor Mordred was his half-brother, being the adulterous offspring of Morgause and Prince Arthur. Lot was king of Orkney. Gawain was the second of the fifty knights created by King Arthur; Tor was the first, and was dubbed the same day (pt. i. 48). When the adulterous passion of Sir Launcelot for Queen Guenever came to the knowledge of the king, Sir Gawain insisted that the king's honor should be upheld. Accordingly, King Arthur went in battle array to Benwicke (*Brittany*), the "realm of Sir Launcelot," and proclaimed war. Here Sir Gawain fell, according to the prophecy of Merlin, "With this sword shall Launcelot slay the man that in this world he loved the best" (pt. i. 44). In this same battle the king was told that his bastard son Mordred had usurped his throne, so he hastened back with all speed, and in the great battle of the West received his mortal wound (pt. iii. 160–167).—Sir T. Malory, *History of Prince Arthur* (1470).

Of Arthurian knights, Gawain is called the "Courteous," Sir Kay the "Rude and Boastful," Mordred the "Treacherous," Launcelot the "Chivalrous," Galahad the "Chaste," Mark the "Dastard," Sir Palomides (3 syl.) the "Saracen," *i. e.* unbaptized, etc.

**Gawky** (*Lord*), Richard Grenville (1711–1770).

**Gaw'rey**, a flying woman, whose wings served the double purpose of flying and dress.—R. Pultock, *Peter Wilkins* (1750).

**Gay** (*Walter*), in the firm of Dombey and Son; an honest, frank, and ingenuous

## *Marguérite Gauthier*

*(La Dame aux Camélias)*



**T**HE play of *Camille* is founded upon the story of Marguérite Gauthier, the heroine of Dumas's novel, "*La Dame aux Camélias*."

The *Camille* of the drama is a beautiful Parisienne, who is besieged by lovers. She is cold to most of them, but her heart is won by Armand Duval. She consents to join her life to his, and for some time they live together in a villa near Paris. Here Armand's father seeks her out and represents to her that she is ruining his son's prospects by this liaison. She consents to leave her lover under the impression that she is faithless to him, and returns to Paris to her old life. Here, one evening, Armand meets her at a ball, and publicly insults her. *Camille's* health, never very strong, has been undermined by her grief at losing her lover, and she sinks into a consumption. She fails rapidly, but has the happiness, in the last stages of her illness, of being re-united to Armand, and almost immediately afterwards dies in his arms.

(By courtesy of Mitchell's, N. Y.)

Dumas's "*The Lady with the Camélias*."

Gawain (Gawyn), son of King Lot and his queen (Arthur's sister). His brothers were Aggravain, Gareth, and Gaheris. The latter two were his half-brothers, being the illegitimate offspring of Morgause, the mother of Arthur. Lot was king of the Isle of Britain; he was the second of the line of kings created by King Arthur; he was a knight of the Round Table, and was dubbed the Knight of the Green Knight. When the adulterous Sir Lancelot for Queen Guinevere, he was the knowledge of the king, Sir Gawain insisted that the king's honor should be upheld. Accordingly, King Arthur went in battle array to Benwick (Benwick), the "realm of Sir Lancelot," and pursued a war. Here Sir Gawain

was slain by Sir Lancelot. The prophecy of Merlin, that Lancelot should slay the knight who loved the best, was fulfilled. In the same battle the king was told that his bastard son Mordred had returned back to Britain, and in the next battle of the Red Bank, he was slain by Sir Gawain. He was a knight of the Round Table, and was dubbed the Knight of the Green Knight. When the adulterous Sir Lancelot for Queen Guinevere, he was the knowledge of the king, Sir Gawain insisted that the king's honor should be upheld. Accordingly, King Arthur went in battle array to Benwick (Benwick), the "realm of Sir Lancelot," and pursued a war. Here Sir Gawain

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Gawain, the pseudonym of Sydney Smith, an English writer and statesman (1759-1804).

Gawain, the pseudonym of the Parisian writer Victor Hugo, *Les Misérables* (1862).

Gawain, the pseudonym of the Parisian writer Victor Hugo, *Les Misérables* (1862).



MARGUÉRITE GAUTHIER (LA DAME AUX CAMÉLIAS).





youth, who loved Florence Dombey, and comforted her in her early troubles. Walter Gay was sent in the merchantman called *The Son and Heir*, as junior partner, to Barbadoes, and survived a shipwreck. After his return from Barbadoes, he married Florence.—C. Dickens, *Dombey and Son* (1846).

**Gayless** (*Charles*), the penniless suitor of Melissa. His valet is Sharp.—Garrick, *The Lying Valet* (1741).

**Gaylords** (*The*). Village family in good circumstances.

*Squire Gaylord*, shrewd lawyer, with one tender place in his heart—his love for his only child.

*Mrs. Gaylord*, a calvinistic invalid, in awe of her imperious lord.

*Marcia Gaylord*, headstrong village beauty, who elopes with Bartley Hubbard, a newspaper man; goes with him to Boston; shares his capricious fortunes; adores and is madly jealous of him and goes home to nurse her sick mother, without her husband's consent. He sues for a divorce, prevented by her father's arrival prepared to give the other side of the question.—W. D. Howells, *A Modern Instance*.

**Gay'ville** (*Lord*), the affianced husband of Miss Alscrip "the heiress," whom he detests; but he ardently loves Miss Alton, her companion. The former is conceited, overbearing, and vulgar, but very rich; the latter is modest, retiring, and lady-like, but very poor. It turns out that £2000 a year of "the heiress's" property was entailed on Sir William Charleton's heirs, and therefore descended to Mr. Clifford in right of his mother. This money Mr. Clifford settles on his sister, Miss Alton (whose real name is Clifford). Sir

Clement Flint tears the conveyance, whereby Clifford retains the £2000 a year, and Sir Clement settles the same amount on Lord Gayville, who marries Miss Alton, *alias* Miss Clifford.

*Lady Emily Gayville*, sister of Lord Gayville. A bright, vivacious, and witty lady, who loves Mr. Clifford. Clifford also greatly loves Lady Emily, but is deterred from proposing to her because he is poor and unequal to her in a social position. It turns out that he comes into £2000 a year in right of his mother, Lady Charlton; and is thus enabled to offer himself to the lady, by whom he is accepted.—General Burgoyne, *The Heiress* (1781).

**Gayworthys'** (*The*), New England household.

*Dr. Gayworthy*. Excellent man and physician. His heart is bound up in his step-grandson in whose favor he makes a will.

*Johanna and Rebecca Gayworthy*; one round, laughing and fair; the other, slight, brown, delicate, serious-eyed. Each has a lover and each her disappointment and victory.

*Mrs. Vorse* or "Sister Prue," step-daughter, a widow with one son—*Gershon*, who is wild for sea-life, and gets it.

*Mrs. Gair*, née Gayworthy; the town-sister, diplomatic and suave. She seizes the doctor's will and manœuvres Gershon off to sea.

*Sadie, or Say Gair*; upright little girl, who grows into a sound-hearted woman, and brings crooked things straight after many days and much striving, by marrying Gershon.—A. D. T. Whitney, *The Gayworthys* (1865).

**Gaz'ban**, the black slave of the old fire-worshipper, employed to sacrifice the

Mussulmans to be offered on the "mountain of fire."—*Arabian Nights* ("Amgiad and Assad").

**Gazette** (*Sir Gregory*), a man who delights in news, without having the slightest comprehension of politics.—Samuel Foote, *The Knights*.

**Ge'ber**, an Arabian alchemist, born at Thous, in Persia (eighth century). He wrote several treatises on the "art of making gold," in the usual mystical jargon of the period; and hence our word *gibberish* ("senseless jargon").

This art the Arabian Geber taught . .

The Elixir of Perpetual Youth.

Longfellow, *The Golden Legend*.

**Geddes** (*Joshua*), the quaker.

*Rachael Geddes*, sister of Joshua.

*Philip Geddes*, grandfather of Joshua and Rachael Geddes.—Sir W. Scott, *Redgauntlet* (time, George III.).

**Geierstein** [*Gi'er.stine*], Arnold, count of.

*Count Albert of Geierstein*, brother of Arnold Biederman, disguised (1) as the black priest of St. Paul's; (2) as president of the secret tribunal; (3) as monk at Mont St. Victoire.

*Anne of Geierstein*, called "The Maiden of the Mist," daughter of Count Albert, and baroness of Arnheim.

*Count Heinrich of Geierstein*, grandfather of Count Arnold.

*Count Williewald of Geierstein*, father of Count Arnold.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

**Geislaer** (*Peterkin*), one of the insurgents at Liège [*Le.aje*].—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

**Geith** (*George*), a model of untiring in-

dustry, perseverance, and moral courage. Undaunted by difficulties, he pursued his onward way, and worked as long as breath was left him.—Mrs. Trafford [Riddell], *George Geith*.

**Gelert**, Llewellyn's favorite hound. One day, Llewellyn returned from hunting, when Gêlert met him smeared with gore. The chieftain felt alarmed, and instantly went to look for his baby son. He found the cradle overturned, and all around was sprinkled with gore and blood. He called his child, but no voice replied, and thinking the hound had eaten it, he stabbed the animal to the heart. The tumult awoke the baby boy, and on searching more carefully, a huge wolf was found under the bed, quite dead. Gêlert had slain the wolf and saved the child.

And now a gallant tomb they raise,

With costly sculpture decked;

And marbles, storied with his praise.

Poor Gêlert's bones protect.

Hon. W. R. Spencer, *Beth Gêlerts* ("Gêlerts Grave").

\*\*\* This tale, with a slight difference, is common to all parts of the world. It is told in the *Gesta Romanorum* of Folliculus, a knight, but the wolf is a "serpent," and Folliculus, in repentance, makes a pilgrimage to the Holy Land. In the sanskrit version, given in the *Pantschatantra* (A.D. 540), the tale is told of the brahmin Devasaman, an "ichneumon" and "black snake" taking the places of the dog and the wolf. In the Arabic version by Nasr-Allah (twelfth century), a "weasel" is substituted for the dog; in the Mongolian *Uligerun* a "polecat;" in the Persian *Sindibadnâme*, a "cat;" and in the *Hito-padesa* (iv. 3), an "otter." In the Chinese *Forest of Pearls from the Garden of the Law*, the dog is an "ichneumon," as in the Indian version (A.D. 668). In Sandabar,

## Gavroche

*Emile Bayard, Artist*

*Bellinger, Engraver*



**O**N the Boulevard du Temple and in the vicinity of the Chateau d'Eau, might be seen a small boy of eight or nine who would have embodied the idea of the gamin, if, with the laugh natural to his age upon his lips he had not had an absolutely dark and empty heart. . . . This child was never so happy as when in the street. . . . He was a blustering, sallow, nimble, wide-awake, jeering boy who looked vivacious and unhealthy. He went and came, sang, played, scratched in the gutters, stole a little, but like the cats and the sparrows, gaily laughed when he was called a rogue, was angry when he was called a blackguard. He had no home, no bread, no fire, no love, but he was joyous because he was free. . . . This child was called the little Gavroche.

*Victor Hugo's "Les Miserables."*





GAVROCHE.



and also in the Hebrew version, the tale is told of a dog. A similar tale is told of Czar Piras of Russia; and another occurs in the *Seven Wise Masters*.

**Gellatly** (*Davie*) idiot servant of the baron of Bradwardine (3 *syl.*).

*Old Janet Gellatly*, the idiot's mother.—Sir W. Scott, *Waverley* (time, George II.).

\*\*\* In some editions the word is spelt "Gellatley."

**Geloios**. Silly laughter personified. Geloios is slain by Enkra'tês (*temperance*) in the battle of Mansoul. (Greek, *gêloios*, "facetious").

**Gem of Normandy**, Emma, daughter of Richard "the Fearless," duke of Normandy. She first married Ethelred II. of England, and then Canute, but survived both, and died in 1052.

#### Gems emblems of the Twelve Apostles.

ANDREW, the bright blue *sapphire*, emblematic of his heavenly faith.

BARTHOLOMEW, the red *carnelian*, emblematic of his martyrdom.

JAMES, the white *chalcidony*, emblematic of his purity.

JAMES THE LESS, the *topaz*, emblematic of delicacy.

JOHN, the *emerald*, emblematic of his youth and gentleness.

MATTHEW, the *amethyst*, emblematic of sobriety. Matthew was once a "publican," but was "sobered" by the leaven of Christianity.

MATTHIAS, the *chrysolite*, pure as sunshine.

PETER, the *jasper*, hard and solid as the rock of the Church.

PHILIP, the friendly *sardonyx*.

SIMEON of Cana, the pink *hyacinth*, emblematic of sweet temper.

THADDEUS, the *chrysoprase*, emblematic of serenity and trustfulness.

THOMAS, the *beryl*, indefinite in lustre, emblematic of his doubting faith.

#### Gems symbolic of the Months.

*January*, the *jacinth* or *hyacinth*, symbolizing constancy and fidelity.

*February*, the *amethyst*, symbolizing peace of mind and sobriety.

*March*, the *blood-stone* or *jasper*, symbolizing courage and success in dangerous enterprise.

*April*, the *sapphire* and *diamond*, symbolizing repentance and innocence.

*May*, the *emerald*, symbolizing success in love.

*June*, the *agate*, symbolizing long life and health.

*July*, the *carnelian*, symbolizing cure of evils resulting from forgetfulness.

*August*, the *sardonyx* or *onyx*, symbolizing conjugal felicity.

*September*, the *chrysolite*, symbolizing preservation from folly, or its cure.

*October*, the *aqua-marine*, *opal*, or *beryl*, symbolizing hope.

*November*, the *topaz*, symbolizing fidelity and friendship.

*December*, the *turquoise* or *ruby*, symbolizing brilliant success.

\*\*\* Some doubt exists between May and June, July and August. Thus some give the *agate* to May, and the *emerald* to June; the *carnelian* to August, and the *onyx* to July.

**Gem'ini** ("the twins"). Castor and Pollux are the two principal stars of this constellation; the former has a bluish tinge, and the latter a damask red.

As heaven's high twins, whereof in Tyrian blue  
The one revolveth; through his course immense  
Might love his fellow of the damask hue.

Jean Ingelow, *Honours*, i.



*Gemini.* Mrs. Browning makes Eve view in the constellation *Gemini* a symbol of the increase of the human race, and she loved to gaze on it.—E. B. Browning, *A Drama of Exile* (1850).

**Geneu'ra.** (See GINEURA).

\*\*\* Queen Guinever or Guenever is sometimes called "Geneura," or "Genevra."

**Gene'va Bull** (*The*), Stephen Marshall, a Calvinistic preacher.

**Geneviève** (*St.*) the patron saint of Paris, born at Nanterre. She was a shepherdess, but went to Paris when her parents died, and was there during Attila's invasion (A. D. 451). She told the citizens that God would spare the city, and "her prediction came true." At another time, she procured food for the Parisians suffering from famine. At her request, Clovis built the church of St. Pierre et St. Paul, afterwards called Ste. Geneviève. Her day is January 3. Her relics are deposited in the Panthéon now called by her name (419–512).

**Genii** or **Ginu**, an intermediate race between angels and men. They ruled on earth before the creation of Adam—D'Herbelot, *Bibliothèque Orientale*, 357 (1697). Also spelt Djinn and Jinn.

\*\*\* Solomon is supposed to preside over the whole race of genii. This seems to have arisen from a mere confusion of words of somewhat similar sound. The chief of the genii was called a suleyman, which got corrupted into a proper name.

**Genius and Common Sense**, T. Moore says that Common Sense and Genius once went out together on a ramble

by moonlight. Common Sense went prosing on his way, arrived home in good time, and went to bed; but Genius, while gazing at the stars, stumbled into a river, and died.

\*\*\* This story is told of Thalès, the philosopher, by Plato. Chaucer has also an allusion thereto in his *Miller's Tales*.

So ferde another clerk with 'stronomye:  
He walkêd in the feeldês for to pry  
Upon the sterrês, what ther shuld befall,  
Til he was in a marlê pit i-fall,  
Chaucer, *Canterbury Tales*, (1388).

**Genna'ro** the natural son of Lucrezia di Borgia (daughter of Pope Alexander VI.) before her marriage with Alfonso, duke of Ferrara. He was brought up by a Neapolitan fisherman. In early manhood he went to Venice, heard of the scandalous cruelty of Lucrezia, and with the heedless petulance of youth, mutilated the duke's escutcheon by striking out the B, thus converting Borgia into Orgia (*orgies*). Lucrezia demanded vengeance, and Genna-ro was condemned to death by poison. When Lucrezia discovered that the offender was her own son, she gave him an antidote to the poison, and set him free. Not long after this, at a banquet given by Negro'ni Lucrezia revealed herself to Gennaro as his mother, and both expired of poison in the banquet hall.—Donizetti, *Lucrezia di Borgia* (1834).

**Gennil** (*Ralph*), a veteran in the troop of Sir Hugo de Lacy.—Sir W. Scott, *The Betrothed* (time, Henry II.).

**Genove'va**, wife of Siegfried, count palatine of Brabant. Being suspected of infidelity, she was driven into the forest of Ardennes, where she gave birth to a son, who was suckled by a white doe. After a time Siegfried discovered his error, and both mother and child were restored to

their proper home.—*German Popular Stories*.

Tieck and Müller have popularized the tradition, and Raupach has made it the subject of a drama.

**Gentle Shepherd** (*The*), George Grenville. In one of his speeches he exclaimed in the House, "Tell me where!" when Pitt hummed the line of a popular song, "Gentle Shepherd, tell me where!" and the House was convulsed with laughter (1712–1770).

*Gentle Shepherd* (*The*), the title and chief character of Allan Ramsay's pastoral (1725).

**Gentleman of Europe** (*The First*), George IV. (1762, 1820–1830).

It was the "first gentleman in Europe" in whose high presence Mrs. Rawdon passed her examination, and took her degree in reputation; so it must be flat disloyalty to doubt her virtue. What a noble appreciation of character must there not have been in *Vanity Fair* when that august sovereign was invested with the title of *Premier Gentilhomme* of all Europe!—Thackeray, *Vanity Fair* (1843).

*Gentleman of Europe* (*First*), Louis d'Artois.

**Gentleman Smith**, William Smith, actor, noted for his gentlemanly deportment on the stage (1730–1790).

**Geoffrey**, archbishop of York.—Sir W. Scott, *The Talisman* (time, Richard I.).

*Geoffrey*, the old ostler of John Mengs (inn-keeper at Kirchhoff).—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

**Geoffrey Crayon**, the hypothetical name of the author of the *Sketch-Book* by Washington Irving (1818–1820).

**George** (*Honest*). General Monk, George, duke of Albemarle, was so called by the votaries of Cromwell (1608–1670).

*George* (*Mr.*), a stalwart, handsome, simple-hearted fellow, son of Mrs. Rouncewell, the housekeeper at Chesney Wold. He was very wild as a lad, and ran away from his mother to enlist as a soldier; but on his return to England he opened a shooting-gallery in Leicester Square, London. When Sir Leicester Dedlock, in his old age, fell into trouble, George became his faithful attendant.—C. Dickens, *Bleak House* (1853).

*George* (*St.*), the patron saint of England. He was born at Lydda, but brought up in Cappadocia, and suffered martyrdom in the reign of Diocletian, April, 23, A.D. 303. Mr. Hogg tells us of a Greek inscription at Ezra, in Syria, dated 346, in which the martyrdom of St. George is referred to. At this date was living George, bishop of Alexandria, with whom Gibbon, in his *Decline and Fall*, has confounded the patron saint of England; but the bishop died in 362, or fifty-nine years after the prince of Cappadocia. (See RED CROSS KNIGHT.)

\*\*\* Mussulmans revere St. George under the name of "Gherghis."

*St. George's Bones* were taken to the church in the City of Constantine.

*St. George's Head*. One of his heads was preserved at Rome. Long forgotten, it was rediscovered in 751, and was given in 1600 to the church of Ferrara. Another of his heads was preserved in the church of Mares-Montier, in Picardy.

*St. George's Limbs*. One of his arms fell from heaven upon the altar of Pantaleon, at Cologne. Another was preserved in a religious house of Barala, and was transferred thence in the ninth cen-

tury to Cambray. Part of an arm was presented by Robert of Flanders to the City of Toulouse; another part was given to the abbey of Auchin, and another to the Countess Matilda.

**George and the Dragon (St.).** St. George, son of Lord Albert of Coventry, was stolen in infancy by "the weird lady of the woods," who brought the lad up to deeds of arms. His body had three marks; a dragon on the breast, a garter round one of the legs, and a blood-red cross on the right arm. When he grew to manhood, he fought against the Saracens. In Libya he heard of a huge dragon, to which a damsel was daily given for food, and it so happened that when he arrived the victim was Sabra, the king's daughter. She was already tied to the stake when St. George came up. On came the dragon; but the knight, thrusting his lance into the monster's mouth, killed it on the spot. Sabra, being brought to England, became the wife of her deliverer, and they lived happily in Coventry till death.—Percy, *Reliques* III. iii. 2.

*St. George and the Dragon*, on old guinea-pieces, was the design of Pistrucci. It was an adaptation of a didrachm of Tarentum, B.C. 250.

\*\*\* The encounter between George and the dragon took place at Berytus (*Beyrut*).

The tale of St. George and the dragon is told in the *Golden Legends* of Jacques de Voragine.—See S. Baring-Gould, *Curious Myths of The Middle Ages*.

**George I. and the duchess of Kendal (1719).** The duchess was a German, whose name was Erangard Melrose de Schulemberg. She was created duchess of Munster, in Ireland, baroness Glastonbury, Countess of Feversham, and duchess of Kendal (died 1743).

**George II.** His favorite was Mary Howard, duchess of Suffolk.

George II., when angry, vented his displeasure by kicking his hat about the room. We are told that Xerxes vented his displeasure at the loss of his bridges by ordering the Hellespont to be fettered, lashed with 300 stripes, and insulted.

**George III., and the Fair Quakeress.** When George III. was about 20 years of age he fell in love with Haunah Lightfoot, daughter of a linen-draper in Market Street, St. James's. He married her in Kew Church, 1759, but of course the marriage was not recognized. (See *LOVERS*.)

\*\*\* The following year (September, 1760), he married the Princess Charlotte of Mecklenburg-Strelitz. Hannah Lightfoot married a Mr. Axford, and passed out of public notice.

**George IV. and Mrs. Mary Robinson**, generally called Perdita. Mary Darby, at the age of 15, married Mr. Robinson, who lived a few months on credit, and was then imprisoned for debt. Mrs. Robinson sought a livelihood on the stage, and George IV., then Prince of Wales and a mere lad, saw her as "Perdita," fell in love with her, corresponded with her under the assumed name of "Florizel," and gave her a bond for £20,000, subsequently cancelled for an annuity of £500 (1758–1800).

\*\*\* George IV. was born 1762, and was only 16 in 1778, when he fell in love with Mrs. Robinson. The young prince suddenly abandoned her, and after two other love affairs, privately married, at Carleton House (in 1785), Mrs. Fitzherbert, a lady of good family, and a widow, seven years his senior. The marriage being contrary to the law, he married the Princess Caroline

of Brunswick, in 1795; but still retained his connection with Mrs. Fitzherbert, and added a new favorite, the Countess of Jersey.

**George** [DE LAVAL], a friend of Horace de Brienne (2 *syl.*). Having committed forgery, Carlos (*alias* Marquis d'Antas), being cognizant of it, had him in his power; but Ogarita (*alias* Martha) obtained the document, and returned it to George.—E. Stirling, *Orphan of the Frozen Sea* (1856).

**George-a-Green**, the pinner or pound-keeper of Wakefield, one of the chosen favorites of Robin Hood.

Veni Wakefield peramænum,  
Ubi quærens Georgium Greenum,  
Non inveni, sed in lignum,  
Fixim reperi Georgii signum,  
Ubi allam bibi feram,  
Donec Georgio fortior eram.

*Drunken Barnaby* (1640).

Once in Wakefield town, so pleasant,  
Sought I George-a-Green, the peasant;  
Found him not, but spied instead, sir,  
On a sign, "The George's Head," sir:  
Valiant grown with ale like nectar.  
What cared I for George or Hector?

\*\*\* Robert Green has a drama entitled *George-a-Green, the Pinner of Wakefield* (1589).

**Georgian Women** (*The*) Allah, wishing to stock his celestial harem, commissioned an imaum to select for him forty of the loveliest women he could find. The imaum journeyed into Frankistan, and from the country of the Ingliz carried off the king's daughter. From Germany he selected other maidens; but when he arrived at Gori (north-west of Tiflis) he fell in love with one of the beauties, and tarried there. Allah punished him by death, but the maidens remained in Gori, and became the mothers of the most beautiful

race of mortals in the whole earth.—*A Legend*.

**Georgina** [Vesey], daughter of Sir John Vesey. Pretty, but vain and frivolous. She loved, as much as her heart was susceptible of such a passion, Sir Frederick Blount, but wavered between her liking and the policy of marrying Alfred Evelyn, a man of great wealth. When she thought the property of Evelyn was insecure, she at once gave her hand to Sir Frederick.—Lord E. Bulwer Lytton, *Money* (1840).

**Geraint'** (*Sir*) of Devon, one of the knights of the Round Table. He was married to Enid, only child of Yn'iol. Fearing lest Enid should be tainted by the queen, Sir Geraint left the court, and retired to Devon. Half sleeping and half waking, he overheard part of Enid's words, and fancying her to be unfaithful to him, treated her for a time with great harshness; but Enid nursed him when he was wounded with such wifely tenderness that he could no longer doubt her fealty, and a complete understanding being established, "they crowned a happy life with a fair death."—Tennyson, *Idylls of the King* ("Geraint and Enid").

**Ger'aldin** (*Lord*), son of the earl of Glenallen. He appears first as William Lovell, and afterwards as Major Neville. He marries Isabella Wardour (daughter of Sir Arthur Wardour).

*Sir Aymer de Geraldin*, an ancestor of Lord Geraldin.—Sir W. Scott, *the Antiquary* (time, George III.)

**Ger'aldine** (3 *syl.*), a young man who comes home from his travels to find his playfellow (who should have been his wife) married to old Winecott, who receives him hospitably as a friend of his father's,

takes delight in hearing tales of his travels, and treats him most kindly. Geraldine and the wife mutually agree not in any wise to wrong so noble and confiding an old gentleman.—John Heywood, *The English Traveller* (1576–1645).

*Geraldine (Lady)*, an orphan, the ward of her uncle Count de Valmont, and the betrothed of Florian ("the foundling of the forest," and the adopted son of the count). This foundling turns out to be his real son, who had been rescued by his mother and carried into the forest to save him from the hands of Longueville, a desperate villain.—W. Dimond, *The Foundling of the Forest*.

*Geraldine (The Fair)*, the lady whose praises are sung by Henry Howard, earl of Surrey. Supposed to be Elizabeth Fitzgerald, daughter of Gerald Fitzgerald, ninth earl of Kildare. She married the earl of Lincoln.

*Gerard (John)*, an English botanist (1545–1607), who compiled the *Catalogus Arborum, Fruticum, et Plantarum, tam Indigenarum quam Exoticarum, in Horto Johannis Gerardi*. Also author of the *Herbal or General History of Plants* (1597).

Of these most helpful herbs yet tell we but a few,  
To those unnumbered sorts of simples here that grew . . .  
Not skillful Gerard yet shall ever find them all.  
Drayton, *Polyolbion* xiii. (1613).

*Gerard*, attendant of Sir Patrick Charteris (provost of Perth).—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

*Gerhard the Good*, a merchant of Cologne, who exchanges his rich freight for a cargo of Christian slaves, that he may give them their liberty. He retains only

one, who is the wife of William, king of England. She is about to marry the merchant's son, when the king suddenly appears, disguised as a pilgrim. Gerhard restores the wife, ships both off to England, refuses all recompense, and remains a merchant as before.—Rudolf of Ems (a minnesinger), *Gerhard the Good* (thirteenth century).

*Ger'ion*. So William Browne, in his *Britannia's Pastorals* (fifth song), calls Philip of Spain. The allusion is to Geryon of Gadès (*Cauliz*), a monster with three bodies (or, in other words, a king over three kingdoms) slain by Heracles.

\*\*\* The three kingdoms over which Philip reigned were Spain, Germany and the Netherlands.

*Gerlinda* or *Girlint*, the mother of Hartmuth, king of Norway. When Hartmuth carried off Gudrun the daughter of Hettel (*Attila*), who refused to marry him, Gerlinda put her to the most menial work, such as washing the dirty linen. But her lover, Herwig, king of Heligoland, invaded Norway, and having gained a complete victory, put Gerlinda to death.—*An Anglo-Saxon Poem* (thirteenth century).

*German Literature (Father of)*, Gotthold Ephraim Lessing (1729–1781).

*Germany*, formerly called Tongres. The name was changed (according to fable) in compliment to Ger'mana, sister of Julius Cæsar, and wife of Salvius Brabon, duke of Brabant.—Jehan de Maire, *Illustrations de Gaule*, iii. 20–23.

Geoffrey of Monmouth says that Ebraucus, one of the descendants of Brute, king of Britain, had twenty sons, all of whom, except the eldest, settled in Tongres which was then called Germany, because it was the land of the *germans* or brothers.

These Germans did subdue all Germany,  
Of whom it hight.

Spenser, *Fuëry Queen*, ii. 10 (1590).

**Geron'imo**, the friend of Sganarelle (3 *syl.*). Sganarelle asks him if he would advise his marrying. "How old are you?" asks Geronimo; and being told that he is 63, and the girl under 20, says, "No." Sganarelle, greatly displeased at his advice, declares he is hale and strong, that he loves the girl, and has promised to marry her. "Then do as you like," says Geronimo.—Molière, *Le Mariage Forcé* (1664).

\*\*\* This joke is borrowed from Rabelais. Panurge asks Pantagruel whether he advises him to marry. "Yes," says the prince; whereupon Panurge states several objections. "Then don't," says the prince. "But I wish to marry," says Panurge. "Then do it by all means," says the prince. Every time the prince advises him to marry, Panurge objects; and every time the prince advises the contrary, the advice is equally unacceptable.—*Pantagruel*, iii. 9 (1545).

**Géronte'** (2 *syl.*), father of Léandre and Hyacinthe; a miserly old hunk. He has to pay Scapin £1500 for the "ransom" of Léandre, and after having exhausted every evasion, draws out his purse to pay the money, saying, "The Turk is a villain!" "Yes," says Scapin. "A rascal!" "Yes," says Scapin. "A thief!" "Yes," says Scapin. "He would wring from me £1500! would he?" "Yes," says Scapin. "Oh, if I catch him, won't I pay him out?" "Yes," says Scapin. Then putting his purse back into his pocket, Géronte walks off, saying, "Pay the ransom, and bring back the boy." "But the money; where's the money?" says Scapin. "Oh, didn't I give it you?" "No," says Scapin. "I forgot," says Géronte, and he pays the money

(act ii. 11).—Molière, *Les Fourberies de Scapin* (1671).

In the English version called *The Cheats of Scapin*, by Otway, Géronte is called "Gripe" Hyacinthe is called "Clara," Léandre is Anglicized into "Leander," and the sum of money borrowed is £200.

**Geronte** (2 *syl.*), the father of Lucinde (2 *syl.*). He wanted his daughter to marry Horace, but as she loved Léandre, in order to avoid a marriage she detested she pretended to have lost the power of articulate speech, and only answered, "Han, hi, hon!" "Han, hi, hon, han!" Sganarelle, "le médecin malgré lui," seeing that this jargon was put on, and ascertaining that Léandre was her lover, introduced him as an apothecary, and the young man soon effected a perfect cure with "pills matrimoniales."—Molière, *Le Médecin Malgré Lui* (1666).

**Ger'rard**, king of the beggars, disguised under the name of Clause. He is the father of Florez, the rich merchant of Bruges.—Beaumont and Fletcher, *The Beggars' Bush* (1622).

**Ger'trude** (2 *syl.*), Hamlet's mother. On the death of her husband, who was king of Denmark, she married Claudius, the late king's brother. Gertrude was accessory to the murder of her first husband, and Claudius was principal. Claudius prepared poisoned wine, which he intended for Hamlet; but the queen not knowing it was poisoned drank it and died; Hamlet, seeing his mother fall dead, rushed on the king and killed him.—Shakespeare, *Hamlet* (1596).

\*\*\* In the *Historie of Hamblett*, Gertrude is called "Geruth."

*Gertrude*, daughter of Albert, patriarch

of Wy'oming. One day an Indian brought to Albert a lad (nine years old) named Henry Waldegrave (2 *syl.*), and told the patriarch he had promised the boy's mother, at her death, to place her son under his care. The lad remained at Wyoming for three years, and was then sent to his friends. When grown to manhood, Henry Waldegrave returned to Wyoming, and married Gertrude; but three months afterwards Brandt, at the head of a mixed army of British and Indians attacked the settlement, and both Albert and Gertrude were shot. Henry Waldegrave then joined the army of Washington, which was fighting for American independence.—Campbell, *Gertrude of Wyoming* (1809).

*Gertrude*. Brave heroine of Maria S. Cummins's *Lamplighter*. She raises herself by sheer force of energy and talent from the lowly station in which she was born to a position of highest respectability and influence (1853).

*Geru'dio* (*Fray*), *i. e.* Friar Gerund, the hero and title of a Spanish romance, by the Jesuit De l'Isla. It is a satire on the absurdities and bad taste of the popular preachers of the time (1758).

*Ge'ryon's Sons*, the Spaniards; so called from Geryon, an ancient king of Spain, whose oxen were driven off by Her'culés. This task was one of the hero's "twelve labors." Milton uses the expression in *Paradise Lost*, xi. 410 (1665).

*Geryon'eo*, a human monster with three bodies. He was of the race of giants, being the son of Geryon, the tyrant who gave all strangers "as food to his kine, the fairest and the fiercest kine alive." Geryoneo promised to take the young widow Belgê (2 *syl.*) under his protection;

but it was like the wolf protecting the lamb, for "he gave her children to a dreadful monster to devour." In her despair she applied to King Arthur for help, and the British king, espousing her cause, soon sent Geryoneo "down to the house of dole."—Spenser, *Faëry Queen*, v. 10, 11 (1596).

\*\*\* "Geryoneo" is the house of Austria, and Philip of Spain in particular. "King Arthur" is England, and the earl of Leicester in particular. The "Widow Belgê" is the Netherlands; and the monster that devoured her children the inquisition, introduced by the duke of Alva. "Geryoneo" had three bodies, for Philip ruled over three kingdoms—Spain, Germany and the Netherlands. The earl of Leicester, sent in 1585 to the aid of the Netherlands, broke off the yoke of Philip.

*Ges'mas*, the impenitent thief crucified with our Lord. In the apocryphal *Gospel of Nicodemus*, he is called Gestas. The penitent thief was Dismas, Dysmas, Demas, or Dumacus.

Three bodies on three crosses hang supine;  
Dismas and Gesmas and the power Divine.  
Dismas seeks heaven, Gesmas his own damnation.

The Mid-one seeks our ransom and salvation.

*Translation of a Latin Charm.*

*Gessler* (*Albrecht*), the brutal and tyrannical governor of Switzerland, appointed by Austria over the three forest cantons. When the people rose in rebellion, Gessler insulted them by hoisting his cap on a pole, and threatening death to any one who refused to bow down to it in reverence. William Tell refused to do so, and was compelled to shoot at an apple placed on the head of his own son. Having dropped an arrow by accident, Gessler demanded why he had brought a second. "To shoot you," said the intrepid moun-



*How they Brought the Good News  
From Ghent to Aix*



*T*HEN I cast loose my buffcoat, each bolster let fall,  
Shook off both my jack-boots, let go belt and all,  
Stood up in the stirrup, leaned, patted his ear,  
Called my Roland his pet name, my horse without peer ;  
Clapped my hands, laughed and sang, any noise, bad or good,  
Till at length into Aix Roland galloped and stood.

*And all I remember is, friends flocking round,  
As I sate with his head 'twixt my knees on the ground,  
And no voice but was praising this Roland of mine,  
As I poured down his throat our last measure of wine  
Which (the burgesses voted by common consent)  
Was no more than his due who brought good news from Ghent.*

*Robert Browning's "How they Brought the Good News  
from Ghent to Aix."*

# How they Brought the Good News From Ghent to Aix



**T**HEN I cast loose my highest, and holiest fall,  
 Shook off both my jack-boots, for go best and all,  
 Stood up in the stirrup, leaped, pulled his ear,  
 Called my Roland his pet name, my horse without fear,  
 Clapped my hands, laughed and sang, my horse, but of good,  
 Till at length into the Roland galloped and stood.  
 And all I remember is, friends, looking round,  
 As I rode with his head, to rest my hands on the ground,  
 And no more till now, for this Roland of mine,  
 As I poured down his throat our last measure of wine,  
 Which (the greyhairs voted for common consent)  
 Was no more than his last who brought good news from Ghent.  
 Robert Bretoning's is how they brought the Good News  
 From Ghent to Aix.



HOW WE BROUGHT THE GOOD NEWS FROM GHENT TO AIX.



taineer, "if I fail in my task." Gessler then ordered him to be cast into Kusnacht Castle, "a prey to the reptiles that lodged there." Gessler went in the boat to see the order executed, and as the boat neared land, Tell leapt on shore, pushed back the boat, shot Gessler, and freed his country from Austrian domination. — Rossini, *Guglielmo Tell* (1829).

**Geta**, according to Sir Walter Scott, the representative of a stock slave and rogue in the new comedy of Greece and Rome (? *Getés*).

The principal character, upon whose devices and ingenuity the whole plot usually turns, is the *Geta* of the piece—a witty, roguish, insinuating, and malignant slave, the confidant of a wild and extravagant son, whom he aids in his pious endeavors to cheat a suspicious, severe, and griping father.—Sir Walter Scott, *The Drama*.

**Ghengis Khan**, a title assumed by Tamerlane or Timour the Tartar (1336–1405).

**Giaffir** [*Djaf, fir*], pacha of Aby'dos, and father of Zuleika [*Zu.lee'.kah*]. He tells his daughter he intends her to marry the governor of Magne'sia, but Zuleika has given her plight to her cousin Selim. The lovers take to flight; Giaffir pursues and shoots Selim; Zuleika dies of grief; and the father lives on, a broken-hearted old man, calling to the winds, "Where is my daughter?" and echo answers, "Where?" —Byron, *Bride of Abydos* (1813).

**Giam'schid** [*Jam.shid*], suleyman of the Peris. Having reigned seven hundred years, he thought himself immortal; but God, in punishment, gave him a human form, and sent him to live on earth, where he became a great conqueror, and ruled over both the East and West. The bulwark of the Peris' abode was composed of

green chrysolite, the reflection of which gives to the sky its deep blue-green hue.

Soul beamed forth in every spark  
That darted from beneath the lid,  
Bright as the jewel of Giamschid,  
Byron, *The Giaour* (1813).

She only wished the amorous monarch had shown more ardor for the carbuncle of Giamschid.—W. Beckford, *Vathek* (1786).

### Giants of Mythology and Fable.

Strabo makes mention of the skeleton of a giant 60 cubits in height. Pliny tells us of another 46 cubits. Boccaccio describes the body of a giant from bones discovered in a cave near Trapani, in Sicily, 200 cubits in length. One tooth of this "giant" weighed 200 ounces; but Kircher says the tooth and bones were those of a mastodon.

**AC'AMAS**, one of the Cyclops.—*Greek Fable*.

**ADAMASTOR**, the giant Spirit of the Cape. His lips were black, teeth blue, eyes shot with livid fire, and voice louder than thunder.—Camoëns, *Lusiad*, v.

**ÆGÆON**, the hundred-handed giant. One of the Titans.—*Greek Fable*.

**AG'ROIS**, one of the giants called Titans. He was killed by the Parcæ.—*Greek Fable*.

**ALCYONEUS** [*Al'. sī. ō. nuce*] or **AL'CION**, brother of Porphyrión. He stole some of the Sun's oxen, and Jupiter sent Herculès against him, but he was unable to prevail, for immediately the giant touched the earth he received fresh vigor. Pallas, seizing him, carried him beyond the moon, and he died. His seven daughters were turned into halcyons, or kingfishers.—Apollonios of Rhodes, *Argonautic Expedition*, i. 6.

**AL'GEBAR'**. The giant Oríon is so called by the Arabs.

ALIFANFARON or ALIPHARNON, emperor of Trapoban.—*Don Quixote*.

ALOE'OS, (4 syl.), son of Titan and Terra.—*Greek Fable*.

ALOI'DES (4 syl.), sons of Alëeus (4 syl.), named Otos and Ephialtês (q. v.).

AM'ERANT, a cruel giant slain by Guy of Warwick.—Percy, *Reliques*.

ANGOULAFFRE, the Saracen giant. He was 12 cubits high, his face measured 3 feet in breadth, his nose was 9 inches long, his arms and legs 6 feet. He had the strength of thirty men, and his mace was the solid trunk of an oak tree, 300 years old. The tower of Pisa lost its perpendicularity by the weight of this giant leaning against it to rest himself. He was slain in single combat by Roland, at Fronsac.—L'Epine, *Croquemitaine*.

ANTÆOS, 60 cubits (85 feet) in height.—Plutarch.

ARGES (2 syl.), one of the Cyclops.—*Greek Fable*.

ASCHAPART, a giant 30 feet high, and with 12 inches between his eyes. Slain by Sir Bevis of Southampton.—*British Fable*.

ATLAS, the giant of the Atlas Mountains, who carries the world on his back. A book of maps is called an "atlas" from this giant.—*Greek Fable*.

BALAN, "bravest and strongest of the giant race."—*Amadis of Gaul*.

BELLE, famous for his three leaps, which gave names to the places called Wanlip, Burstall, and Bellegrave.—*British Fable*.

BELLE'RUS, the giant from whom Cornwall derived its name "Bellerium."—*British Fable*. Milton: Lycidas.

BLUNDERBORE (3 syl.), the giant who was drowned because Jack scuttled his boat.—*Jack the Giant-killer*.

BRIARE'OS (4 syl.), a giant with a hun-

dred hands. One of the Titans.—*Greek Fable*.

BROBDINGNAG, a country of giants, to whom an ordinary-sized man was "not half so big as a round little worm pricked from the lazy finger of a maid."—Swift, *Gulliver's Travels*.

BRONTES (2 syl.), one of the Cyclops.—*Greek Fable*.

BURLONG, a giant mentioned in the romance of *Sir Tryamour*.

CACUS, of Mount Aventine, who dragged the oxen of Hereculês into his cave tail foremost.—*Greek Fable*.

CALIG'ORANT, the Egyptian giant, who entrapped travellers with an invisible net.—Ariosto.

CARACULIAMBO, the giant that Don Quixote intended should kneel at the foot of Dulcin'ea.—Cervantes, *Don Quixote*.

CEUS or CÆUS, son of Heaven and Earth. He married Phœbê, and was the father of Latōna.—*Greek Fable*.

CHALBROTH, the stem of all the giant race.—Rabelais, *Pantagruel*.

CHRISTOPHERUS, or ST. CHRISTOPHER, the giant who carried Christ across a ford, and was well-nigh borne down with the "child's" ever-increasing weight.—*Christian Legend*.

CLYTIOUS, one of the giants who made war upon the gods. Vulcan killed him with a red-hot iron mace.—*Greek Fable*.

COLBRAND, the Danish giant slain by Guy of Warwick.—*British Fable*.

CORFLAMBO, a giant who was always attended by a dwarf.—Spenser, *Faëry Queen*, iv. 8.

CORMORAN', the Cornish giant who fell into a pit twenty feet deep, dug by Jack and filled over with a thin layer of grass and gravel.—*Jack the Giant-killer*.

CORMORANT, a giant discomfited by Sir Brian.—Spenser, *Faëry Queen*, vi. 4.



COULIN, the British giant pursued by Debon, and killed by falling into a deep chasm.—*British Fable*.

CYCLOPS, giants with only one eye, and that in the middle of the forehead. They lived in Sicily, and were blacksmiths.—*Greek Fable*.

DESPAIR, of Doubting Castle, who found Christian and Hopeful asleep on his grounds, and thrust them into a dungeon. He evilly entreated them, but they made their escape by the key "Promise."—Bunyan, *Pilgrim's Progress*, i.

DONDASCH, a giant contemporary with Seth. "There were giants in the earth in those days."—*Oriental Fable*.

ENCEL'ADOS, "most powerful of the giant race." Overwhelmed under Mount Etna.—*Greek Fable*.

EPHIALTES (4 *syl.*), a giant who grew nine inches every month.—*Greek Fable*.

ERIX, son of Goliah [*sic*] and grandson of Atlas. He invented legerdemain.—Duchât, *Œuvres de Rabelais* (1711).

EU'RYTOS, one of the giants that made war with the gods. Bacchus killed him with his thyrsus.—*Greek Fable*.

FERRACUTE, a giant 36 feet in height, with the strength of forty men.—*Turpin's Chronicle*.

FERRAGUS, a Portuguese giant.—*Valentine and Orson*.

FIERABRAS, of Alexandria, "the greatest giant that ever walked the earth."—*Medieval Romance*.

FION, son of Comnal, an enormous giant, who could place his feet on two mountains, and then stoop and drink from a stream in the valley between.—*Gaelic Legend*.

FIORGWYN, the gigantic father of Frigga.—*Scandinavian Mythology*.

FRACASSUS, father of Ferragus, and son of Morgantê.

Primus erat quidam Fracassus prole gigantis, Cujus stirps olim Morganto venit ab illo. Qui bacchioconem campanæ ferre solebat, Cum quo mille hominum colpos fracasset in uno.  
Merlin Cocaius [*i.e.* Théophile Folengo], *Histoire Macaronique* (1606).

GABBARA, the father of Goliah [*sic*] of Secondille, and inventor of the custom of drinking healths.—Duchât, *Œuvres de Rabelais* (1711).

GALAPAS, the giant slain by King Arthur.—Sir T. Malory, *History of Prince Arthur*.

GALLIGANTUS, the giant who lived with Hocus-Pocus the conjuror.—*Jack the Giant-killer*.

GARAGANTUA, same as Gargantua (*q. v.*).

GARGANTUA, a giant so large that it required 900 ells of linen for the *body* of his shirt, and 200 more for the *gussets*; 406 ells of velvet for his shoes, and 1100 cow-hides for their soles. His toothpick was an elephant's tusk, and 17,913 cows were required to give him milk. This was the giant who swallowed five pilgrims, with their staves, in a salad.—Rabelais, *Gargantua*.

GEMMAGOG, son of the giant Oromedon, and inventor of Poulan shoes, *i.e.* shoes with a spur behind, and turned-up toes fastened to the knees. These shoes were forbidden by Charles V. of France, in 1365, but the fashion revived again.—Duchât, *Œuvres de Rabelais* (1711).

GERYON'EO, a giant with three bodies [*Philip II. of Spain*].—Spenser, *Faëry Queen*, v. 11.

GIRALDA, the giantess. A statue of victory on the top of an old Moorish tower in Seville.

GODMER, son of Albion, a British giant slain by Canu'tus, one of the companions of Brute.—Spenser, *Faëry Queen*, ii. 10.

GOEM'AGOT, the Cornish giant who wrestled with Cori'neus (3 *syl.*), and was hurled over a rock into the sea. The place where he fell was called "Lam Goëmagot."—Geoffrey, *British History*.



GOGMAGOG, king of the giant race of Albion when Brute colonized the island. He was slain by Cori'neus. The two statues of Guildhall represent Gogmagog and Cori'neus. The giant carries a pole-axe and spiked balls. This is the same as Goëmagot.

GRANGOUSIA, the giant king of Utopia.—Rabelais, *Pantagruel*.

GRANTORTO, the giant who withheld the inheritance of Ire'na.—Spenser, *Faëry Queen*, v.

GRIM, the giant slain by Greatheart, because he tried to stop pilgrims on their way to the Celestial City.—Bunyan, *Pilgrim's Progress*, ii.

GRUM'BO, the giant up whose sleeve Tom Thumb crept. The giant, thinking some insect had crawled up his sleeve, gave it a shake, and Tom fell into the sea, when a fish swallowed him.—*Tom Thumb*.

GYGES, who had fifty heads and a hundred hands. He was one of the Titans.—*Greek Fable*.

HAPMOUCHE, the giant "fly-catcher." He invented the drying and smoking of neats' tongues.—Duchât, *Œuvres de Rabelais* (1711).

HIPPOLYTOS, one of the giants who made war with the gods. He was killed by Hermès.—*Greek Fable*.

HRASVELG, the giant who keeps watch over the Tree of Life, and devours the dead.—*Scandinavian Mythology*.

HURTALI, a giant in the time of the Flood. He was too large of stature to get into the ark, and therefore rode straddle-legs on the roof. He perpetuated the giant race. Atlas was his grandson.

INDRACITTRAN, a famous giant of Indian mythology.

JOTUN, the giant of Jötunheim or Giantland, in Scandinavian story.

JULIANCE, a giant of Arthurian romance.

KIFRI, the giant of atheism and infidelity.

KOTTOS, a giant with a hundred hands. One of the Titans.—*Greek Fable*.

MALAMBRU'NO, the giant who shut up Antonomá'sia and her husband in the tomb of the deceased queen of Candaya.—Cervantes, *Don Quixote*, II. iii. 45.

MARGUTTE (3 syl.), a giant 10 feet high, who died of laughter when he saw a monkey pulling on his boots.—Pulci, *Morgante Maggiore*.

MAUGYS, the giant warder with whom Sir Lybius does battle.—*Libeaux*.

MAUL, the giant of sophistry, killed by Greatheart, who pierced him under the fifth rib.—Bunyan, *Pilgrim's Progress*, ii.

MONT-ROGNON, one of Charlemagne's paladins.

MORGANTE (3 syl.), a ferocious giant, who died by the bite of a crab.—Pulci, *Morgante Maggiore*.

MUGILLO, a giant famous for his mace with six balls.

OFFERUS, the pagau name of St. Christopher, whose body was 12 ells in height.—*Christian Legend*.

OGIAS, an antediluvain giant, mentioned in the apocrypha condemned by Pope Gelasius I. (492-496).

ORGOGLIO, a giant thrice the height of an ordinary man. He takes captive the Red Cross Knight, but is slain by King Arthur.—Spenser, *Faëry Queen*, i.

ORI'ON, a giant hunter, noted for his beauty. He was slain by Diana, and made a constellation.—*Greek Fable*.

OTOS, a giant, brother of Ephialtès. They both grew nine inches every month. According to Pliny, he was 46 cubits (66 feet) in height.—*Greek Fable*.

PALLAS, one of the giants called Titans. Minerva flayed him, and used his skin for armor; hence she was called Pallas Minerva.—*Greek Fable*.

PANTAG'RUEL, son of Gargantua, and last of the race of giants.

POLYBOTES (4 *syl.*), one of the giants who fought against the gods. The sea-god pursued him to the island of Cos, and, tearing away a part of the island, threw it on him and buried him beneath the mass.—*Greek Fable*.

POLYPHEMOS, king of the Cyclops. His skeleton was found at Trapani, in Sicily, in the fourteenth century, by which it is calculated that his height was 300 feet.—*Greek Fable*.

PORPHYRION, one of the giants who made war with the gods. He hurled the island of Delos against Zeus; but Zeus, with the aid of Herculès, overcame him.—*Greek Fable*.

PYRAMON, one of the Cyclops.—*Greek Fable*.

RITHO, the giant who commanded King Arthur to send his beard to complete the lining of a robe.—*Arthurian Romance*.

SLAY-GOOD, a giant slain by Greatheart. Bunyan, *Pilgrim's Progress*, ii.

STEROPES (3 *syl.*), one of the Cyclops.—*Greek Fable*.

TARTARO, the Cyclops of Basque legendary lore.

TEUTOBOCHUS, a king, whose remains were discovered in 1613, near the river Rhone. His tomb was 30 feet long.—Mazurier, *Histoire Véritable du Géant Teutobochus* (1618).

THAON, one of the giants who made war with the gods. He was killed by the Paræ.—Hesiod, *Theogony*.

TITANS, a race of giants.—*Greek Fable*.

TITYOS, a giant whose body covered nine acres of land. He tried to defile Latona, but Apollo cast him into Tartarus, where a vulture fed on his liver, which grew again as fast as it was devoured.—*Greek Fable*.

TYPHÆUS, a giant with a hundred heads,

fearful eyes, and most terrible voice. He was the father of the Harpies. Zeus [Jupiter] killed him with a thunderbolt, and he lies buried under Mount Etna.—Hesiod, *Theogony*.

TYPHON, son of Typhœus, a giant with a hundred heads. He was so tall that he touched heaven with his head. His offspring were Gorgon, Geryon, Cerberos, and the hydra of Lernê. He lies buried under Mount Etna.—Homer, *Hymns*.

WIDENOSTRILS, a huge giant, who lived on windmills, and died from eating a lump of fresh butter.—Rabelais, *Pantagruel* iv. 17.

YOHAK, the giant guardian of the caves of Babylon.—Southey, *Talaba*, v.

\*\*\* Those who wish to pursue this subject further, should consult the notes of Duchat, bk. ii. 1 of his *Œuvres de Rabelais*.

### Giants in Real Life.

ANAK, father of the Anakim. The Hebrew spies said they themselves were mere grasshoppers in comparison to these giants.—*Josh.* xv. 14; *Judges* i. 20; *Numb.* xiii. 33.

ANAK, 7 feet 8 inches at the age of 26. Exhibited in London, 1862-5. Born at Ramonchamp, in the Vosges (1 *syl.*), 1840. His real name was Joseph Brice.

ANDRONICUS II., 10 feet. Grandson of Alexius Comnênus. Nicetas asserts that he had seen him.

BAMFORD (*Edward*), 7 feet 4 inches. Died in 1768, and was buried in St. Dunstan's Churchyard.

BATES (*Captain*), 7 feet 11 inches; of Kentucky. Exhibited in London, 1871.

BLACKER (*Henry*), 7 feet 4 inches, and most symmetrical. Born at Cuckfield, Sussex, in 1724. Generally called "The British Giant."

BRADLEY, 7 feet 8 inches at death.

Born at Market Weighton, in Yorkshire. His right hand is preserved in the museum of the College of Surgeons (1798-1820).

BRICE (*Joseph*), 7 feet 8 inches. His hand could span 15½ inches.

BUSBY (*John*), 7 feet 9 inches; of Darfield. His brother was about the same height.

CHANG-WOO-GOO, 7 feet 6 inches; of Fychou. The Chinese giant. Exhibited in London, 1865-6.

CHARLEMAGNE, 8 feet nearly. He could squeeze together three horse-shoes at once with his hands.

COTTER (*Patrick*), 8 feet 7½ inches. The Irish giant. A cast of his hand is preserved in the museum of the College of Surgeons (died 1802).

ELEAZER, 7 cubits (10 feet 6 inches). The Jewish giant mentioned by Josephus. He lived in the reign of Vitellius.

ELEIZEGUE (*Joachim*), 7 feet 10 inches. The Spanish giant. Exhibited in London.

EVANS (*William*), 8 feet at death. Porter to Charles I. (died 1632).

FRANK (*Big*), 7 feet 8 inches; weight 22 stone; girth round the chest, 58 inches. He was an Irishman, whose name was Francis Sheridan (died 1870).

FRENZ (*Louis*), 7 feet 4 inches. The French giant.

GABARA, 9 feet 9 inches. An Arabian giant. Pliny says he was the tallest man seen in the days of Claudius.

GILLY, 8 feet. A Swede; exhibited as a show in the early part of the nineteenth century.

GOLIATH, 6 cubits and a span (?9 feet 4 inches).—1 *Sam.* xvii. 4, etc. His "brother" was also a giant.—2 *Sam.* xxi. 19; 1 *Chron.* xx. 5.

GORDON (*Alice*), 7 feet. An Essex giantess (died 1737).

HALE (*Robert*), 7 feet 6 inches; born at Somerton. Generally called "The Norfolk Giant" (1820-1862).

HAR'DRADA (*Harold*), "5 ells of Norway in height" (nearly 8 feet). The Norway giant.

LA PIERRE, 7 feet 1 inch; of Stratgard, in Denmark.

LOUIS, 7 feet 4 inches. The French giant. His left hand is preserved in the museum of the College of Surgeons.

LOUSHKIN, 8 feet 5 inches. The Russian giant, and drum-major of the Imperial Guards.

M'DONALD (*James*), 7 feet 6 inches; of Cork (died 1760).

M'DONALD (*Samuel*), 6 feet 10 inches. A Scotchman; usually called "Big Sam" (died 1802).

MAGRATH (*Cornelius*), 7 feet 8 inches. He was an orphan, reared by Bishop Berkley, and died at the age of 20 (1740-1760).

MAXIM'NUS, 8 feet 6 inches. The Roman emperor (235-238).

MELLON (*Edmund*), 7 feet 6 inches. Born at Port Leicester, Ireland (1665-1684).

MIDDLETON (*John*), 9 feet 3 inches. "His hand was 17 inches long, and 8½ inches broad." He was born at Hale, in Lancashire, in the reign of James I.—Dr. Plott; *History of Staffordshire*.

MILLER (*Maximilian Christopher*), 8 feet. His hand measured 12 inches, and his forefinger 9 inches long. The Saxon giant. Died in London (1674-1734).

MURPHY, 8 feet 10 inches. An Irish giant, contemporary with O'Brien. Died at Marseilles.

O'BRIEN or *Charles Byrne*, 8 feet 4 inches. The Irish giant. His skeleton is preserved in the museum of the College of Surgeons (1761-1783).

OG, king of Bashan. "His bed was 9 cubits by 4 cubits" (? 13½ feet by 6 feet). —*Deut.* iii. 11.

\*\*\* The Great Bed of Ware is 12 feet by 12 feet.

ÖSEN (*Heinrich*), 7 feet 6 inches; weight, 300 lbs. or 37½ stone. Born in Norway.

PORUS, an Indian king who fought against Alexander near the river Hydaspês (B. C. 327). He was a giant "5 cubits in height" [7½ feet], with strength in proportion.—Quintus Curtius, *De rebus gestis Alexandri Magni*.

RIECHART (*J. H.*), 8 feet 3 inches, of Friedberg. His father and mother were both giants.

SALMERON (*Martin*), 7 feet 4 inches. A Mexican.

SAM (*Big*), 6 feet 10 inches. (See "McDonald.")

SHERIDAN (*Francis*), 7 feet 8 inches. (See "Frank.")

SWAN (*Miss Anne Hanen*), 7 feet 11 inches; of Nova Scotia.

\*\*\* In 1682, a giant 7 feet 7 inches was exhibited in Dublin. A Swede 8 feet 6 inches was in the body-guard of a king of Prussia. A human skeleton 8 feet 6 inches is preserved in the museum of Trinity College, Dublin.

Becanus says he had seen a man nearly 10 feet high, and a woman fully 10 feet. Gasper Banhin speaks of a Swiss 8 feet in height. Del Rio says he saw a Piedmontese in 1572 more than 9 feet in stature. C. S. F. Warren, M. A., says (in *Notes and Queries*, August 14, 1875) that his father knew a lady 9 feet high; "her head touched the ceiling of a good-sized room." Vanderbrook says he saw a black man, at Congo, 9 feet high.

**Giant of Literature**, Dr. Samuel Johnson (1709–1783).

**Giant's Leap** (*Lam Goëmagot*) or "Goëmagot's Leap." Now called Haw, near Plymouth. The legend is that Corineus (3 syl.) wrestled with Goëmagot, king of the Albion giants, heaved the monster on his shoulder, carried him to the top of a high rock, and cast him into the sea.

At the beginning of the encounter, Corineus and the giant, standing front to front, held each other strongly in their arms, and panted aloud for breath; but Goëmagot presently grasping Corineus with all his might, broke three of his ribs, two on the right side and one on his left. Corineus, highly enraged, roused up his whole strength, snatched up the giant, ran with him on his shoulders to the neighboring cliff, and heaved him into the sea . . . The place where he fell is called Lam Goëmagot to this day.—Geoffrey, *British History*, i. 16 (1142).

**Giaour** [*djou'er*]. Byron's tale called *The Giaour* is supposed to be told by a Turkish fisherman who had been employed all the day in the gulf of Ægi'na, and landed his boat at night-fall on the Piræ'us, now called the harbor of Port Leonê. He was eye-witness of all the incidents, and in one of them a principal agent (see line 352: "I hear the sound of coming feet . . ."). The tale is this: Leilah, the beautiful concubine of the Caliph Hasson, falls in love with a giaour, flees from the seraglio, is overtaken by an emir, put to death, and cast into the sea. The giaour cleaves Hassan's skull, flees for his life, and becomes a monk. Six years afterwards he tells his history to his father-confessor on his death-bed, and prays him to "lay his body with the humblest dead, and not even to inscribe his name on his tomb." Accordingly, he is called "the Giaour," and is known by no other name (1813).

**Giauha're** (4 syl.), daughter of the king of Saman'dal, the mightiest of the under-sea empires. When her father was made

captive by king Saleh, she emerged for safety to a desert island, where she met Bed'er, the young king of Persia, who proposed to make her his wife; but Giauharê "spat on him," and changed him "into a white bird with red beak and red legs." The bird was sold to a certain king, and, being disenchanted, resumed the human form. After several marvellous adventures, Beder again met the under-sea princess, proposed to her again, and she became his wife and queen of Persia.—*Arabian Nights* ("Beder and Giauharê").

**Gibbet**, a foot-pad and a convict, who "left his country for his country's good." He piqued himself on being "the best-behaved man on the road."

'Twas for the good of my country I should be abroad.—George Farquhar, *The Beaux' Stratagem*, iii. 3 (1707).

I thought it rather odd . . . and said to myself, as Gibbet said when he heard that Aimwell had gone to church, "That looks suspicious."—James Smith.

**Gibbet** (Master), secretary to Martin Joshua Bletson (parliamentary commissioner).—Sir W. Scott, *Woodstock* (time, Commonwealth).

**Gibbie** (*Guse*), a half-witted lad in the service of Lady Bellenden.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Like Goose Gibbie of famous memory, he first kept the turkeys, and then, as his years advanced, was promoted to the more important office of minding the cows.—Keightley.

**Gibby**, a Scotch Highlander in attendance on Colonel Briton. He marries Inis, the waiting-woman of Isabella.—Mrs. Centlivre, *The Wonder* (1714).

**Gibou**, (*Madame*), a type of feminine vulgarity. A hard-headed, keen-witted, coarsely clever, and pragmatistical *maitresse femme*, who believes in nothing but a

good digestion and money in the Funds.—Henri Monnier, *Scènes Populaires* (1852.)

Mde. Pochet and Mde. Gibou are the French "Mrs. Gamp and Mrs. Harris."

**Gibson** (*Janet*), a young dependent on Mrs. Margaret Bertram of Singleside.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Gifford** (*John*). This pseudonym has been adopted by three authors: (1) John Richards Green, *Blackstone's Commentaries Abridged*, 1823; (2) Edward Foss, *An Abridgment of Blackstone's Commentaries* (1821); (3) Alexander Whellier, *The English Lawyer*.

**Gifford** (*William*), author of *The Baviad*, a poetical satire, which annihilated the Della Crusca school of poets (1794). In 1796, Gifford published *The Mæviad*, to expose the low state of dramatic authorship.

He was a man with whom I had no literary sympathies. . . . He had, however, a heart full of kindness for all living creatures except authors: *them* he regarded as a fishmonger regards eels, or as Izaak Walton did worms.—Southey.

**Giggleswick Fountain** ebbs and flows eight times a day. The tale is that Giggleswick was once a nymph living with the Oreads on Mount Craven. A satyr chanced to see her, and resolved to win her; but Giggleswick fled to escape her pursuer, and praying to the "topic gods" (the local genii), was converted into a fountain, which still pants with fear. The tale is told by Drayton, in his *Polyolbion*, xxviii. (1622).

**Gilbert**, butler to Sir Patrick Charteris, provost of Perth.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

## *Gilda and Rigoletto*

*Hermann Kaulbach, Artist*



**G**ILDA, the daughter of Rigoletto, the hunchback buffoon of the Duke of Mantua, is kept by her father in a secluded house which she is only allowed to quit to go to church. On her way to and from mass with the old servant who takes care of her, the Duke has seen Gilda and loved her. He manages to make her acquaintance in the guise of a student, and wins her heart. Meanwhile, the courtiers, noticing Rigoletto's stealthy visits to his house, fancy he has a mistress there and resolve to carry her off. By means of a trick they make Rigoletto assist at the abduction. Immediately afterwards he learns that it is his daughter who has been seized. He hastens to the palace, but finds that the Duke has Gilda with him and he is unable to obtain access to her. The illustration shows the moment when she emerges from the Duke's room and is received by Rigoletto. In revenge, he hires an assassin to kill the Duke, but Gilda substitutes herself for her lover and dies in his place.

*Verdi's "Rigoletto," an adaptation from*

*Victor Hugo's "Le Roi s'Amuse."*







GILDA AND RIGOLETTO.



*Gilbert (Miss)*, an ambitious girl with a taste for literary celebrity. She writes one book which is a slight success, another which "takes." Petted from her childhood, and spoiled by the tolerable measure of adulation she receives subsequently, she needs the discipline of mortification and schooling to tone her down to what an originally fine nature was designed to become. She becomes the happy wife of a self-made man who has done his work well.—Josiah Gilbert Holland, *Miss Gilbert's Career* (1859).

*Gilbert (Sir)*, noted for the sanative virtue of his sword and cere-cloth. Sir Launcelot touched the wounds of Sir Meliot with Sir Gilbert's sword and wiped them with a cere-cloth, and "anon a wholer man was he never in all his life."—Sir T. Malory, *History of Prince Arthur*, i. 116 (1470).

**Gilbert with the White Hand**, one of the companions of Robin Hood, mentioned often in *The Lyttell Geste of Robyn Hode* (fytte v. and vii.).

Thair saw I Maitlaid upon auld Beird Gray  
Robene Hude and Gilbert "with the quhite hand,"

Quhom Hay of Naughton slew in Madin-land.  
*Scottish Poems*, i. 122.

**Gilbertsclough**, cousin to Lady Margaret Bellenden.—Sir W. Scott, *Old Mortality* (time, Charles II.).

**Gil Blas**, son of Blas of Santilla'ne, 'squire or "escudero" to a lady, and brought up by his uncle, Canon Gil Perès. Gil Blas went to Dr. Godinez's school, of Oviedo [*Ove.á.do.*] and obtained the reputation of being a great scholar. He had fair abilities, a kind heart, and good inclinations, but was easily led astray by his

vanity. Full of wit and humor, but lax in his morals. Duped by others at first, he afterwards played the same devices on those less experienced. As he grew in years, however, his conduct improved, and when his fortune was made he became an honest, steady man.—Lesage, *Gil Blas* (1715).

(Lesage has borrowed largely from the romance of Espinel, called *Vida del Escudero Marcos de Obregon* (1618), from which he has taken his prologue, the adventure of the parasite (bk. i. 2), the dispersion of the company of Cacabelos by the muleteer (bk. i. 3), the incident of the robber's cave (bk. i. 4, 5), the surprise by the corsairs, the contributions levied by Don Raphael and Ambrose (bk. i. 15, 16), the service with the duke of Lerma, the character of Sangrado (called by Espinel *Sagredo*), and even the reply of Don Matthias de Silva when asked to fight a duel early in the morning, "As I never rise before one, even for a party of pleasure, it is unreasonable to expect that I should rise at six to have my throat cut," bk. iii. 8.)

**Gilda**, beautiful daughter of the jester, Rigoletto. She is beloved by his master, the duke, who abducts her, Rigoletto conniving at the deed under the impression that the wife of his enemy occupies the chamber given without his knowledge to Gilda.—Verdi, *Rigoletto*.

**Gildas de Ruys (St.)** near Vannes, in France. This monastery was founded in the sixth century, by St. Gildas, "The Wise" (516–565).

For some of us knew a thing or two  
In the abbey of St. Gildas de Ruys.  
Longfellow, *The Golden Legend*.

**Gil'deroy**, a famous robber. There were two of the name, both handsome

Scotchmen, both robbers and both were hanged. One lived in the seventeenth century and "had the honor" of robbing Cardinal Richelieu and Oliver Cromwell. The other was born in Roslin, in the eighteenth century, and was executed in Edinburgh for "stealing sheep, horses and oxen." In the Percy *Reliques*, I. iii. 12, is the lament of Gilderoy's widow at the execution of her "handsome" and "winsome" Gilderoy; and Campbell has a ballad on the same subject. Both are entitled "Gilderoy," and refer to the latter robber; but in Thomson's *Orpheus Caledonius*, ii, is a copy of the older ballad.

\*\*\* Thomson's ballad places Gilderoy in the reign of Mary, "queen of Scots," but this is not consistent with the tradition of his robbing Richelieu and Cromwell. We want a third Gilderoy for the reign of Queen Mary—one living in the sixteenth century.

**Gilding a Boy.** A naked boy was gilded all over, to adorn a pageant when Leo X. was made Pope, and died of suffocation.—Vasari, *Life of Puntormo*.

**Gildip'pe** (3 syl.) wife of Edward, an English baron, who accompanied her husband to Jerusalem, and performed prodigies of valor in the war (bk. ix.). Both she and her husband were slain by Solyman (bk. xx.).—Tasso, *Jerusalem Delivered* (1575).

**Giles**, a farmer in love with Patty, "the maid of the mill" and promised to him by her father; but Patty refuses to marry him. Ultimately, "the maid of the mill" marries Lord Aimworth. Giles is a blunt, well-meaning, working farmer, with no education, no refinement, no notion of the amenities of social life.—Bickerstaff, *The Maid of the Mill*.

**Giles** (1 syl.), serving-boy to Claud Halcro.—Sir W. Scott, *The Pirate* (time William III.).

**Giles** (1 syl.), warder of the Tower.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

**Giles** (1 syl.), jailer of Sir Reginald Front de Boenf.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

**Giles** (*Will*), apprentice of Gibbie Girder, the cooper at Wolf's Hope village.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

**Giles**, the "farmer's boy," "meek, fatherless, and poor," the hero of Robert Bloomfield's principal poem, which is divided into "Spring," "Summer," "Autumn," and "Winter" (1798).

**Giles of Antwerp**, Giles Coignet, the painter (1530–1600).

**Gillfillan** (*Habakkuk*), called "Gifted Gilfillan," a Camero'nian officer and enthusiast.—Sir W. Scott, *Waverley* (time, George II.).

**Gill** (*Harry*), a farmer, who forbade old Goody Blake to carry home a few sticks, which she had picked up from his land, to light a wee-bit fire to warm herself by. Old Goody Blake cursed him for his meanness, saying he should never from that moment cease from shivering with cold; and, sure enough, from that hour, a-bed or up, summer or winter, at home or abroad, his teeth went "chatter, chatter, chatter still." Clothing was of no use, fires of no avail, for, spite of all, he muttered, "Poor Harry Gill is very cold."—Wordsworth, *Goody Blake and Harry Gill* (1798).

**Gill** (*Mrs. Peter*). Bustling matron with a genius for innovation. She conducts her household affairs according to sanitary and sanatory principles; discovers that condiments are pernicious and that beans are excellent for the complexion; is bent upon a water-cure, and finds out and invents so many "must bes" and "don'ts" as to ruin the comfort of husband and children.—Robert B. Roosevelt, *Progressive Petticoats* (1874).

**Gillamore** (3 *syl.*) or **Guillamur**, king of Ireland, being slain in battle by Arthur, Ireland was added by the conqueror to his own dominions.

How Gillamore again to Ireland he pursued . . .  
And having slain the king, the country waste he laid.

Drayton, *Polyolbion*, iv. (1612).

**Gillian**, landlady of Don John and Don Frederic.—Beaumont and Fletcher, *The Chances* (1620).

**Gillian** (*Dame*), tirewoman to Lady Eveline, and wife of Raoul the huntsman.—Sir W. Scott, *The Betrothed* (time, Henry II.).

**Gilliflowers**. A nosegay of these flowers was given by the fairy Amazo'na to Carpil'lona in her flight. The virtue of this nosegay was, that so long as the princess had it about her person, those who knew her before would not recognize her.—Comtesse D'Aunoy, *Fairy Tales* ("Princess Carpillona," 1682).

**Gills** (*Solomon*), ship's instrument maker. A slow, thoughtful old man, uncle of Walter Gay, who was in the house of Mr. Dombey, merchant. Gills was very proud of his stock-in-trade, but never seemed to sell anything.—C. Dickens, *Dombey and Son* (1846).

**Gilpin** (*John*), a linen-draper and train-band captain, living in London. His wife said to him, "Though we have been married twenty years, we have taken no holiday;" and at her advice the well-to-do linen-draper agreed to make a family party, and dine at the Bell, at Edmonton. Mrs. Gilpin, her sister, and four children went in the chaise, and Gilpin promised to follow on horseback. As madam had left the wine behind, Gilpin girded it in two stone bottles to his belt, and started on his way. The horse, being fresh, began to trot, and then to gallop; and John, being a bad rider, grasped the mane with both his hands. On went the horse, off flew John Gilpin's cloak, together with his hat and wig. The dogs barked, the children screamed, the turnpike men (thinking he was riding for a wager) flung open their gates. He flew through Edmonton, and never stopped till he reached Ware, when his friend the calender gave him welcome, and asked him to dismount. Gilpin, however, declined, saying his wife would be expecting him. So the calender furnished him with another hat and wig, and Gilpin harked back again, when similar disasters occurred, till the horse stopped at his house in London.—W. Cowper, *John Gilpin* (1786).

\*\*\* John Gilpin was a Mr. Beyer, of Paternoster Row, who died in 1791, and it was Lady Austin who told the anecdote to the poet. The marriage adventure of Commodore Trunnion in *Peregrine Pickle* is a similar adventure.

**Gines de Passamonte**, one of the galley-slaves set free by Don Quixote. Gines had written a history of his life and adventures. After being liberated, the slaves set upon the knight; they assaulted him with stones, robbed him and Sancho of everything they valued, broke to pieces "Mambrino's helmet," and then made off

with all possible speed, taking Sancho's ass with them. After a time the ass was recovered (pt. I. iv. 3).

"Hark ye, friend," said the galley-slave, "Gines is my name, and Passamonte the title of my family."—Cervantes, *Don Quixote*, I. iii. 8 (1605).

\*\*\* This Gines re-appears in pt. II. ii. 7 as "Peter the showman," who exhibits the story of "Melisendra and Don Gayferos." The helmet also is presented whole and sound at the inn, where it becomes a matter of dispute whether it is a basin or a helmet.

**Gineura**, the troth-plight bride of Ariodantês, falsely accused of infidelity, and doomed to die unless she found within a month a champion to do battle for her honor. The duke who accused her felt confident that no champion would appear, but on the day appointed Ariodantês himself entered the lists. The duke was slain, the lady vindicated, and the champion became Gineura's husband.—Arisoto, *Orlando Furioso* (1516).

Shakespeare, in *Much Ado about Nothing*, makes Hero falsely accused of infidelity, through the malice of Don John, who induces Margaret (the lady's attendant) to give Borachio a rendezvous at the lady's chamber window. While this was going on, Claudio, the betrothed lover of Hero, was brought to a spot where he might witness the scene, and, believing Margaret to be Hero, was so indignant, that next day at the altar he denounced Hero as unworthy of his love. Benedict challenged Claudio for slander, but the combat was prevented by the arrest and confession of Borachio. Don John, finding his villainy exposed, fled to Messina.

Spencer has introduced a similar story in his *Faëry Queen*, v. 11 (the tale of "Irena," *q.v.*).

**Gin'evra**, the young Italian bride who, playing hide-and-seek, hid herself in a large trunk. The lid accidentally fell down, and was held fast by a spring-lock. Many years afterwards the trunk was sold and the skeleton discovered.—Rogers, *Italy* (1792).

T. Haynes Bayley wrote a ballad called *The Mistletoe Bough*, on the same tradition. He calls the bridegroom "young Lovell."

A similar narrative is given by Collet, in his *Causes Célèbres*.

Marwell Old Hall, once the residence of the Seymours, and subsequently of the Dacre family, has a similar tradition attached to it, and "the very chest is now the property of the Rev. J. Haygarth, rector of Upham."—*Post-Office Directory*.

Bramshall, Hampshire, has a similar tale and chest.

The same tale is also told of the great house at Malsanger, near Basingstoke.

**Gingerbread** (*Giles*), the hero of an English nursery tale.

*Jack the Giant-killer*, *Giles Gingerbread*, and *Tom Thumb* will flourish in wide-spreading and never-ceasing popularity.—Washington Irving.

**Ginn or Jân** (singular *masculine* Jinnee, *feminine* Jimniyeh), a species of beings created long before Adam. They were formed of "smokeless fire" or fire of the simoom, and were governed by monarchs named suleyman, the last of whom was Jân-ibn-Jân or Gian-ben-Gian, who "built the pyramids of Egypt." Prophets were sent to convert them, but on their persistent disobedience, an army of angels drove them from the earth. Among the Ginn was one named Aza'zel. When Adam was created, and God commanded the angels to worship him, Azazel refused, saying, "Why should the spirits



of fire worship a creature made of earth?" Whereupon God changed him into a devil, and called him Iblis or Eblis ("despair"). Spelt also Djinn.

**Gi'ona**, a leader of the anabaptists, once a servant of Comte d'Oberthal, but discharged from his service for theft. He joined the rebellion of the anabaptists, but, with the rest of the conspirators, betrayed the "prophet-king," John of Leyden, when the emperor arrived with his army.—Meyerbeer, *Le Prophète* (1849).

**Giovan'ni** (*Don*), a Spanish libertine of the aristocratic class. His valet, Leporello, says, "He had 700 mistresses in Italy, 800 in Germany, 91 in France and Turkey, and 1003 in Spain." When the measure of his iniquity was full, a legion of foul fiends carried him off to the devouring gulf.—Mozart's opera, *Don Giovanni* (1787).

(The libretto of this opera is by Lorenzo da Ponte).

\*\*\* The origin of this character was Don Juan Teno'rio, of Seville, who lived in the fourteenth century. The traditions concerning him were dramatized by Tirso de Mo'lina; thence passed into Italy and France. Glück has a musical ballad called *Don Juan* (1765); Molière, a comedy on the same subject (1665); and Thomas Corneille (brother of the *Grand Corneille*) brought out, in 1673, a comedy on the same subject, called *Le Festin de Pierre*, which is the second title of Molière's *Don Juan*. Goldoni, called "The Italian Molière," has also a comedy on the same favorite hero.

**Gipsey**, the favorite greyhound of Charles I.

One evening his [*Charles I.*] dog scraping at the door, he commanded me [*Sir Philip Warwick*] to let in Gipsey.—*Memoirs*, 329.

**Gypsey Ring**, a flat gold ring, with stones *let into it*, at given distances. So called because the stones were originally Egyptian pebbles—that is, agate and jasper.

\*\*\* The tale is, that the gypsies are wanderers because they refused to shelter the Virgin and Child in their flight into Egypt.—Aventinus, *Annales Boiorum*, viii.

**Giralda** of Seville, called by the Knight of the Mirrors a giantess, whose body was of brass, and who, without ever shifting her place, was the most unsteady and changeable female in the world. In fact, this Giralda was no other than the brazen statue on a steeple in Seville, serving for a weathercock.

"I fixed the changeable Giralda . . . I obliged her to stand still; for during the space of a whole week no wind blew but from the north."—Cervantes, *Don Quixote*, II. i. 14 (1615).

**Girder** (*Gibbie*, i. e. Gilbert), the cooper at Wolf's Hope village.

*Jean Girder*, wife of the cooper.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

**Girdle** (*Armi'da's*), a cestus worn by Armi'da, which, like that of Venus, possessed the magical charm of provoking irresistible love.—Tasso, *Jerusalem Delivered* (1575).

*Girdle* (*Flor'imel's*), the prize of a grand tournament, in which Sir Sat'yrane (3 *syl.*), Sir Brianor, Sir Sanglier, Sir Artëgal, Sir Cambel, Sir Tri'amond, Brit'omart, and others took part. It was accidentally dropped by Florimel in her flight (bk. iii. 7, 31), picked up by Sir Satyrane, and employed by him for binding the monster which frightened Florimel to flight, but



afterwards came again into Sir Satyrane's possession, when he placed it for safety in a golden coffer. It was a gorgeous girdle, made by Vulcan for Venus, and embossed with pearls and precious stones; but its chief merit was

It gave the virtue of chaste love  
And wifehood true to all that it did bear;  
But whosoever contrary doth prove,  
Might not the same about her middle wear,  
But it would loose, or else asunder tear.  
Spenser, *Faëry Queen*, iii. 7 (1590).

*Girdle (Venus's)*, a girdle on which was embroidered the passions, desires, joys, and pains of love. It was usually called a cestus, which means "embroidered," and was worn lower down than the cin'gulum or matron's girdle, but higher up than the zone or maiden's girdle. It was said to possess the magical power of exciting love. Homer describes it thus:

In this was every art, and every charm,  
To win the wisest, and the coldest warm;  
Fond love, the gentle vow, the gay desire,  
The kind deceit, the still reviving fire,  
Persuasive speech, and more persuasive sighs,  
Silence that spoke, and eloquence of eyes.  
Pope, *Iliad*, xiv.

**Girdle of Opakka**, foresight and prudence.

"The girdle of Opakka, with which Kifri the enchanter is endued, what is it," said Shemshel-nar, "but foresight and prudence—the best 'girdle' for the sultans of the earth?"—Sir G. Morell [*i. e. J. Ridley*], *Tales of the Genii* ("History of Mahoud," tale vii., 1751).

**Girdles**, impressed with mystical characters, were bound with certain ceremonies round women in gestation, to accelerate the birth and alleviate the pains of labor. It was a Druid custom, observed by the Gaels, and continued in practice till quite modern times.

Aldo offered to give Erragon "a hundred steeds, children of the rein; a hundred hawks

with fluttering wing, . . . and a hundred girdles to bind high-bosomed maids, friends of the births of heroes."—Ossian, *The Battle of Lora*.

**Girnington** (*The laird of*), previously Frank Hayston, laird of Bucklaw, the bridegroom of Lucy Ashton. He is found wounded by his bride on the wedding night, recovers and leaves the country; but the bride goes mad and dies.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

**Giulia (Donna)**, suspected wife of Don Alonzo in Richard Mansfield's play *Don Juan*. She becomes the fast friend of the youthful lovers, although forced by her husband's brutality to decoy Juan into the trap set for him by Alonzo (1891).

**Gjallar**, Heimdall's horn, which he blows to give the gods notice when any one approaches the bridge Bifröst.—*Scandinavian Mythology*.

**Gladiator** (*The Dying*). This famous statue, found at Nettuno (the ancient *Antium*), was the work of Agasias, a sculptor of Ephesus.

**Glads'moor (Mr.)**, almoner of the earl of Glenallan, at Glenallan House.—Sir W. Scott, *The Antiquary* (time, George III.).

**Glamorgan**, according to British fable, is *gla* or *glyn* Morgan (valley or glen of Morgan). Cundah' and Morgan (says Spenser) were sons of Goneril and Regan, the two elder daughters of King Leyr. Cundah chased Morgan into Wales, and slew him in the glen which perpetuates his name.

Then gan the bloody brethren both to raine:  
But fierce Cundah gan shortly to envy

His brother Morgan . . .  
 Raid warre, and him in batteill overthrew;  
 Whence as he to those woody hilles did fly,  
 Which hight of him Gla-morgan, there him  
 slew.

Spenser, *Faëry Queen*, ii. 10, 33 (1590).

This is not quite in accordance with Geoffrey's account:

Some restless spirits . . . inspired Margan with vain conceits, . . . who marched with an army through Cunedagius's country, and began to burn all before him; but he was met by Cunedagius, with all his forces, who attacked Margan . . . and, putting him to flight, . . . killed him in a town of Kambria, which since his death has been called Margan to this day.—*British History*, ii. 15 (1142).

**Glasgow** (*The Bishop of*).—Sir W. Scott, *Castle Dangerous*, xix. (time, Henry I.).

**Glasgow Arms**, an oak tree with a bird above it, and a bell hanging from one of the branches; at the foot of the tree a salmon with a ring in its mouth. The legend is that St. Kentigern built the city and hung a bell in an oak tree to summon the men to work. This accounts for the "oak and bell." Now for the rest: A Scottish queen, having formed an illicit attachment to a soldier; presented her paramour with a ring, the gift of her royal husband. This coming to the knowledge of the king, he contrived to abstract it from the soldier while he was asleep, threw it into the Clyde, and then asked his queen to show it him. The queen, in great alarm, ran to St. Kentigern, and confessed her crime. The father confessor went to the Clyde, drew out a salmon with the ring in its mouth, handed it to the queen, and by this means both prevented a scandal and reformed the repentant lady.

A similar legend is told of Dame Rebecca Berry, wife of Thomas Elton of Stratford Bow, and relict of Sir John Ber-

ry, 1696. She is the heroine of the ballad called *The Cruel Knight*. The story runs thus: A knight, passing by a cottage, heard the cries of a woman in labor. By his knowledge of the occult sciences, he knew that the infant was doomed to be his future wife; but he determined to elude his destiny. When the child was of a marriageable age, he took her to the seaside, intending to drown her, but relented, and, throwing a ring into the sea, commanded her never to see his face again, upon pain of death, till she brought back that ring with her. The damsel now went as cook to a noble family, and one day, as she was preparing a cod-fish for dinner, she found the ring in the fish, took it to the knight, and thus became the bride of Sir John Berry. The Berry arms show a fish, and in the dexter chief a ring.

**Glass** (*Mrs.*), a tobacconist, in London, who befriended Jeanie Deans while she sojourned in town, whither she had come to crave pardon from the queen for Effie Deans, her half-sister, lying under sentence of death for the murder of her infant born before wedlock.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

**Glass Armor**. When Cherry went to encounter the dragon that guarded the singing apple, he arrayed himself in glass armor, which reflected objects like a mirror. Consequently, when the monster came against him, seeing its reflection in every part of the armor, it fancied hundreds of dragons were coming against it, and ran away in alarm into a cave, which Cherry instantly closed up, and thus became master of the situation.—Comtesse D'Aunoy, *Fairy Tales* ("Princess Fairstar," 1682).

**Glasse** (*Mrs.*), author of a cookery-book

immortalized by the saying, "First catch [*skin*] your hair, then cook it." Mrs. Glasse is the *nom de plume* of Dr. John Hill (1716-1775).

**Glas'tonbury**, in Arthurian romance, was the burial place of King Arthur. Selden, in his *Illustrations of Drayton*, gives an account of Arthur's tomb "betwixt two pillars," and says that "Henry II. gave command to Henry de Bois (then abbot of Glastonbury) to make great search for the body of the British king, which was found in a wooden coffin some 16 foote deepe, and afterwards they found a stone on whose lower side was fixed a leaden cross with the name inscribed."

*Glastonbury Thorn*. The legend is that Joseph of Arimathea stuck his staff into the ground in "the sacred isle of Glastonbury," and that this thorn blossoms "on Christmas Day" every year. St. Joseph was buried at Glastonbury.

Not great Arthur's tomb, nor holy Joseph's grave,  
From sacrilege had power their sacred bones to  
save . . .

[*Here*] trees in winter bloom and bear their  
summer's green.

Drayton, *Polyolbion*, iii. (1612).

**Glatissant**, the questing beast. It had the head of a serpent, the body of a libbard, buttocks of a lion, foot of a hart, and in its body "there was a noise like that of thirty couple of hounds questing" (*i.e.* in full cry). Sir Palomides the Saracen was forever following this beast.—Sir T. Malory, *History of Prince Arthur*, ii. 52, 53, 149 (1470).

**Glauc'e** (2 *syl.*), nurse of the Princess Britomart. She tried by charms to "undo" her lady's love for Sir Artegal, "but love that is in gentle heart begun, no idle charm can remove." Finding her sorcery useless, she took the princess to consult

Merlin, and Merlin told her that by marrying Artegal she would found a race of kings from which would arise "a royal virgin that shall shake the power of Spain." The two now started in quest of the knight, but in time got separated. Glaucê became "the squire" of Sir Scu'damore, but re-appears (bk. iii. 12) after the combat between Britomart and Artegal, reconciles the combatants, and the princess consents "to be the love of Artegal, and to take him for her lord" (bk. iv. 5, 6).—Spenser, *Faëry Queen* (1590, 1596).

**Glaucus**, accomplished young Athenian, whose house in Pompeii is a marvel of beauty and taste. He loves Ione, and is beloved by Nydia, the blind flower-girl. He is rescued from a terrible fate in the amphitheatre by the eruption of Vesuvius, escapes from the city, guided by Nydia, and weds Ione.—E. L. Bulwer, *Last Days of Pompeii* (1834).

*Glaucus*, a fisherman of Boæ'tia. He observed that all the fish which he laid on the grass received fresh vigor, and immediately leaped into the sea. This grass had been planted by Kronos, and when Glaucus tasted it, he also leaped into the sea, and became a prophetic marine deity. Once a year he visited all the coasts of Greece, to utter his predictions. Glaucus is the sailors' patron deity.

[*By*] old soothsaying Glaucus' spell.

Milton, *Comus*, 874 (1634).

As Glaucus, when he tasted of the herb  
That made him peer among the ocean gods.

Dante, *Paradise*, i. (1311).

*Glaucus*, son of Hippolytus. Being smothered in a tub of honey, he was restored to life by [a] dragon given him by Esculap'ios (probably a medicine so called.)—Apollodorus, *Bibliotheca*, 23.

## *Glaucus and Nydia*

*W. E. Lockhart, Artist*



*"THE sun shone gaily into that beautiful chamber in the house of Glaucus, which is now called 'the Room of Leda.' At that moment a shadow darkened the threshold of the chamber, and a young female, still half a child in years, broke upon his solitude. She was dressed simply in a white tunic, which reached from her neck to the ankles: under her arm she bore a basket of flowers, and in the other hand she held a bronze water-vase. A look of resigned sorrow, of tranquil endurance, had banished the smile, but not the sweetness, from her lips, something timid and cautious in her step—something wandering in her eyes, led you to suspect the affliction she had suffered from her birth;—she was blind."*

*Bulwer's "Last Days of Pompeii."*

... told her that by marry-  
... would found a race of kings  
... would arise "a royal virgin  
... the power of Spain." The  
... in quest of the knight,  
... separated. Glancé be-  
... of Sir Scudamore, but  
... (bk. iii. 12) after the combat  
... and Artegal reconciles  
... and the princess consents  
... the love of Artegal, and to take  
... (bk. iv. 5, 6).—Spenser,  
... (1590, 1596).

[illegible]

10. The "spring" (ela) was spell-  
 binding; compare, e.g., 874 (1634).  
 11. The "spring" (ela) was spell-  
 binding; compare the ocean gods.  
 12. Compare, e.g., *Israldis*, i. (1311).

... of Hippolytus. Being  
... of honey, he was re-  
... by the poison given him by  
... (probably a medicine so called.)  
... *Bibliotheca*, 23.



GLAUCUS AND NYDIA.





*Glaucus*, of Chios, inventor of the art of soldering metal. Pausanias, *Itinerary of Greece*.

A second *Glaucus*, one who ruins himself by horses. This refers to Glaucus, son of Sis'yphos, who was killed by his horses. Some say he was trampled to death by them, and some that he was eaten by them.

*Glauci et Diomēdis permutatio*, a very foolish exchange. Homer (*Iliad*, vi.) tells us that Glaucus changed his golden armor for the iron one of Diomēdēs. The French say, *C'est le troc de Glaucus et de Diomede*. This Glaucus was the grandson of Bellephophon. (In Greek, "Glaukos.")

**Glegg** (*Mrs.*), one of the Dodson sisters in George Eliot's *Mill on the Floss*, and the least amiable. When displeased or thwarted she takes to her bed, reads *Baxter's Saints' Rest*, and lives on water-gruel.

**Glenallan** (*Joscelind*, dowager countess of), whose funeral takes place by torchlight in the Catholic chapel.

*The earl of Glenallan*, son of the dowager countess.—Sir W. Scott, *The Antiquary* (time, George III.).

**Glenalvon**, heir of Lord Randolph. When young Norval, the son of Lady Randolph, makes his unexpected appearance, Glenalvon sees in him a rival, whom he hates. He pretends to Lord Randolph that the young man is a suitor of Lady Randolph's, and, having excited the passion of jealousy, contrives to bring his lordship to a place where he witnesses their endearments. A fight ensues, in which Norval slays Glenalvon, but is himself slain by Lord Randolph, who then discovers too late that the supposed suitor was his wife's son.—Home, *Douglas* (1757).

**Glencoe** (2 syl.), the scene of the massacre of M'Ian and thirty-eight of his glenmēn, in 1692. All Jacobites were commanded to submit to William III. by the end of December, 1691. M'Ian was detained by a heavy fall of snow, and Sir John Dalrymple, the master of Stair, sent Captain Campbell to make an example of "the rebel."

\*\*\* Talfourd has a drama entitled *Glencoe, or the Fall of the M'Donalds*.

**Glendale** (*Sir Richard*), a papist conspirator with Redgauntlet.—Sir W. Scott, *Redgauntlet* (time, George III.).

**Glendinning** (*Elspeth*) or ELSPETH BRYDONE (2 syl.), widow of Simon Glendinning, of the Tower of Glendearg.

*Halbert* and *Edward Glendinning*, sons of Elspeth Glendinning.—Sir W. Scott, *The Monastery* (time, Elizabeth).

*Glendinning* (*Sir Halbert*), the knight of Avenel, husband of Lady Mary of Avenel (2 syl.).—Sir W. Scott, *The Abbot* (time, Elizabeth).

**Glendoveer'**, plu. *Glendoveers*, the most beautiful of the good spirits of Hindû mythology.

. . . the glendoveers.  
The loveliest of all of heavenly birth.  
Southey, *Curse of Kehama*, vi, 2 (1809.)

**Glendow'er** (*Owen*), a Welsh nobleman, descended from Llewellyn (last of the Welsh kings). Sir Edmund Mortimer married one of his daughters. Shakespeare makes him a wizard, but very highly accomplished.—Shakespeare, 1 *Henry IV.* (1597).

**Glengar'ry**. So M'Donald of Glengarry (who gave in his adhesion to William III.) is generally called.

**Glenpro'sing** (*The old lady*), a neighbor of old Jasper Yellowley.—Sir W. Scott, *The Pirate* (time, William III.).

**Glenthorn** (*Lord*), the hero of Miss Edgeworth's novel called *Ennui*. Spoiled by indolence and bad education, he succeeds, by a course of self-discipline, in curing his mental and moral faults, and in becoming a useful member of society (1809).

The history of Lord Glenthorn affords a striking picture of *ennui*, and contains some excellent delineations of character.—Chambers, *English Literature*, ii. 569.

**Glenvar'loch** (*Lord*), or Nigel Olifaunt, the hero of Scott's novel called *The Fortunes of Nigel* (time, James I.).

**Glintar**, the palace of Foresti "the peace-maker," son of Balder. It was raised on pillars of gold, and had a silver roof.

**Gloria'na**, "the greatest glorious queen of Faëry-land."

By Gloriana I mean [true] Glory in my general intention, but in my particular I conceive the most excellent and glorious person of our sovereign the queen [*Elizabeth*], and her kingdom is Faerye-land.—Spenser, *Introduction to The Faëry Queen* (1590).

**Glorious John**, John Dryden (1631–1701).

**Glorious Preacher** (*The*), St. John Chrysostom (i.e. *John Goldenmouth*, 354–407).

**Glory** (*Old*), Sir Francis Burdett (1770–1844).

**Glory** (*Mc Whirk*). Irish girl rescued from wretched dependence by a benevolent woman, and made at home in a comfortable dwelling. She has a big, warm

heart that yearns over everything helpless and hurt, and, whereas, in her childhood, she mourned over "the good times" she was "not in," she comes to rejoice constantly in the blessed truth that she is "in" them all.—A. D. T. Whitney, *Faith Gartney's Girlhood* (1863).

**Glossin** (*Mr. Gilbert*), a lawyer, who purchases the Ellangowan estate, and is convicted by Counsellor Pleydell of kidnapping Henry Bertram, the heir. Both Glossin and Dirk Hatteraick, his accomplice, are sent to prison, and in the night Hatteraick first strangles the lawyer and then hangs himself.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Gloucester** (*The duke of*), brother of Charles II.—Sir W. Scott, *Woodstock* (time, Commonwealth).

*Gloucester* (*Richard, duke of*), in the court of King Edward IV.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

*Gloucester*, (*The earl of*), in the court of King Henry II.—Sir W. Scott, *The Betrothed* (time, Henry II.).

**Glover** (*Simon*), the old glover of Perth, and father of the "fair maid."

*Catharine Glover*, "the fair maid of Perth," daughter of Simon the glover, and subsequently bride of Henry Smith the armorer.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

*Glover* (*Heins*), the betrothed of Trudchen [i.e. *Gertrude*] Pavillon, daughter of the syndie's wife.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

**Glowrowrum** (*The old lady*), a friend of Magnus Troil.—Sir W. Scott, *The Pirate* (time, William III.).

**Glück**, a German musical composer, greatly patronized by Marie Antoinette. Young France set up against him the Italian Piccini. Between 1774 and 1780 every street, coffee-house, school and drawing-room in Paris canvassed the merits of these two composers, not on the score of their respective talents, but as the representatives of the German and Italian schools of music. The partisans of the German school were called Glückists, and those of the Italian school Piccinists.

Est-ce Glück, est-ce Puccini,  
Que doit couronner Polymnie ?  
Donc entre Glück et Puccini  
Tout le Parnasse est désuni.  
L'un soutient ce que l'autre nie,  
Et Clio veut battre Uranie,  
Pour moi, qui crains toute manie,  
Plus irrésolu que Babouc  
N'épeusant Piccini ni Glück,  
Je n'y conuais rien : ergo Glück.

\*\*\* A similar contest raged in England between the Bononcínists and Handelists. The prince of Wales was the leader of the Handel or German party, and the duke of Marlborough of the Bononcín or Italian school. (See TWEEDLEDUM.)

**Glumdalca**, queen of the giants, captive in the court of King Arthur. The king cast love-glances at her, and made Queen Dollallolla jealous; but the giantess loved Lord Grizzle, and Lord Grizzle loved the Princess Huncamunca, and Huncamunca loved the valiant Tom Thumb.—*Tom Thumb*, by Fielding the novelist (1730), altered by O'Hara, author of *Midas* (1778).

**Glum-dal'clitch**, a girl nine years old "and only forty feet high." Being such a "little thing," the charge of Gulliver was committed to her during his sojourn in Brobdingnag.—Swift, *Gulliver's Travels*.

Soon as Glumdaleclitch missed her pleasing care,  
She wept, she blubbered, and she tore her hair.  
Pope.

**Glumms**, the male population of the imaginary country Nosmnbdsgrsutt, visited by Peter Wilkins. The Glumms, like the females, called gawreys (*q.v.*), had wings, which served both for flying and dress.—R. Pultock, *Peter Wilkins* (1750).

**Glutton** (*The*), Vitellius, the Roman emperor (born A.D. 15, reigned 69, died 69). Visiting the field after the battle of Bedriac, in Gaul, he exclaimed, "The body of a dead enemy is a delightful perfume."

\*\*\* Charles IX. of France, when he went in grand procession to visit the gibbet on which Admiral Coligny was hanging, had the wretched heartlessness to exclaim, in doggerel verse;

Fragrance sweeter than the rose  
Rises from our slaughtered foes.

**Glutton** (*The*), Gabius Apicius, who lived during the reign of Tiberius. He spent £800,000 on the luxuries of the table, and when only £80,000 of his large fortune remained, he hanged himself, thinking death preferable to "starvation on such a miserable pittance."

**Glynn** (*The Marshes of*). Title of a poem by Sidney Lanier, descriptive of a marsh on the Southern coast.

The creeks overflow; a thousand riverlets run  
Twixt the roots of the sod; the blades of the  
marsh-grass stir,  
Passeth a hurrying sound of wings that west-  
ward whirl;

Passeth, and all is still, and the currents cease to  
run,  
And the sea and the marsh are one.

Poems, by Sidney Lanier (1884).

**Gna**, the messenger of Frigga.—*Scandinavian Mythology*.

**Goats.** *The Pleiades* are called in Spain *The Seven Little Goats*.

So it happened that we passed close to the Seven Little Goats.—Cervantes, *Don Quixote*, II. iii. 5 (1615).

\*\*\* Sancho Panza affirmed that two of the goats were of a green color, two carnation, two blue, and one motley; "but," he adds, "no he-goat or cuckold ever passes beyond the horns of the moon."

**Goatsnose**, a prophet, born deaf and dumb, who uttered his predictions by signs.—Rabelais, *Pantag'ruel*, iii. 20 (1545).

**Gobbo** (*Old*), the father of Launcelot. He was stone blind.

*Launcelot Gobbo*, son of Old Gobbo. He left the service of Shylock the Jew for that of Bassanio, a Christian. Launcelot Gobbo is one of the famous clowns of Shakespeare.—Shakespeare, *Merchant of Venice* (1698).

**Gob'ilyve** (*Godfrey*), the assumed name of False Report. He is described as a dwarf, with great head, large brows, hollow eyes, crooked nose, hairy cheeks, a pied beard, hanging lips, and black teeth. His neck was short, his shoulders awry, his breast fat, his arms long, his legs "kewed," and he rode "brigge-a-bragge on a little nag." He told Sir Graunde Amoure he was wandering over the world to find a virtuous wife, but hitherto without success. Lady Correction met the party, and commanded Gobilyve (3 *syl.*) to be severely beaten for a lying varlet.—Stephen Hawes, *The Passe-tyme of Plesure*, xxix., xxxi., xxxii. (1515).

**Gobseck**, a grasping money-lender, the hero and title of one of Balzac's novels.

**God.**

*Full of the god*, full of wine, partly intoxicated.

*God made the country, and man made the town.*—Cowper's *Task* ("The Sofa"). Varro, in his *De Re Rustica*, has: *Divina Natura agros dedit, ars humana ædificavit urbes.*

*God sides with the strongest.* Napoleon I. said, "Le bon Dieu est toujours du côté des gros bataillons." Julius Cæsar made the same remark.

**Godam**, a nickname applied by the French to the English, in allusion to a once popular oath.

**Godfrey** (*de Bouillon*), the chosen chief of the allied crusaders, who went to wrest Jerusalem from the hands of the Saracens. He was calm, circumspect, prudent, and brave. Godfrey despised "worldly empire, wealth, and fame."—Tasso, *Jerusalem Delivered* (1575).

*Godfrey* (*Sir Edmondbury*), a magistrate killed by the papists. He was very active in laying bare their nefarious schemes, and his body was found pierced with his own sword, in 1678.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

\*\*\* Dryden calls Sir Edmondbury "Agag," and Dr. Titus Otes he calls "Corah."

Corah might for Agag's murder call,  
In terms as coarse as Samuel used to Saul.  
*Absalom and Achitophel*, i. (1681).

*Godfrey* (*Miss*), an heiress, daughter of an Indian governor.—Sam. Foote, *The Liar* (1761).

**God'inez** (*Doctor*), a schoolmaster, "the most expert flogger in Oviedo" [*Ov.e.a.'do*].



## Launcelot Gobbo

Hollis, Engraver

**L**AUNCELOT. Certainly my conscience will serve me to run from this Jew, my master: The fiend is at mine elbow; and tempts me, saying to me, 'Go Gobbo, Launcelot Gobbo, good Launcelot, or good Gobbo, or good Launcelot Gobbo, use your legs, take the start, run away!' My conscience says — 'no; take heed, honest Launcelot; take heed, honest Gobbo, or, as aforesaid, honest Launcelot Gobbo; do not run; scorn running with thy heels!' Well, the most courageous fiend bids me pack; 'via!' says the fiend; 'away!' says the fiend, 'for the heavens, rouse up a brave mind,' says the fiend, 'and run!' Well, my conscience, hanging about the neck of my heels, says very wisely to me, — 'my honest friend, Launcelot, being an honest man's son' — well, my conscience says, 'Launcelot, budge not!' 'Budge!' says the fiend; 'budge not!' says my conscience. Conscience, say I, you counsel well; to be ruled by my conscience, I should stay with the Jew, my master, who, (God bless the mark!) is a kind of devil, and to run away from the Jew, I should be ruled by the fiend, who saving your reverence, is the devil himself."

Shakespeare's "Merchant of Venice."

and full of wine, partly in-

to the country, and man made the  
 sports *Task* ("The Sofa").

De *De Rustica*, has: *Divina*  
*res dedit, ars humana edificavit*

*Lancelot Gobbo* with the strongest. Napoleon  
 said, "Le bon Dieu est toujours du  
 côté des gros bataillons." Julius Caesar  
 made the same remark.

*Lodam*, a nickname applied by the  
 French to the English in allusion to a  
*Lancelot Gobbo* the chosen chief  
 who went to wrest  
 the Saracens.  
 and  
 em-  
*Jerusa-*

a magis-  
 He was very  
 their nefarious  
 and pierced  
 —Sir W.  
 Charles  
 Edinborough  
 he calls  
 and

used to Saul.  
 (1681).

daughter of  
 —Sam. Foote, *The*  
 1771.

a schoolmaster, "the  
 [O.E.D.].





LAUNCELOT GOBBO.





He taught Gil Blas, and "in six years his worthy pupil understood a little Greek, and was a tolerable Latin scholar."—Lesage, *Gil Blas*, i. (1716).

**Godi'va or Godgifu**, wife of Earl Leofric. The tale is that she begged her husband to remit a certain tax which oppressed the people of Coventry. Leofric said he would do so only on one condition—that she would ride naked through the city at mid-day. So the lady gave orders that all people should shut up their windows and doors; and she rode naked through the town, and delivered the people from the tax. The tale further says that all the people did as the lady bade them except Peeping Tom, who looked out, and was struck blind.

\*\*\* This legend is told at length by Dryton in his *Polyolbion*, xiii. (1613).

**Godless Florins**, English two-shilling pieces issued by Shiel when master of the mint. He was a Roman Catholic, and left out F. D. (*defender of the faith*) from the legend. They were issued and called in the same year (1849).

**Godmanchester Hogs and Huntingdon Sturgeon.**

During a very high flood in the meadows between Huntingdon and Godmanchester, something was seen floating, which the Godmanchester people thought was a black hog, and the Huntingdon folk declared was a sturgeon. When resened from the waters, it proved to be a young donkey.—Lord Braybrooke (Pepys, *Diary*, May 22, 1667).

**Godmer**, a British giant, son of Albion, slain by Canu'tus, one of the companions of Brute.

Those three monstrous stones . . .  
Which that huge son of hideous Albion,  
Great Godmer, threw in fierce contention  
At bold Canutus; but of him was slain.  
Spenser, *Faëry Queen*, ii. 10 (1590).

**Goëmot or Goëmagot**, a British giant, twelve cubits high, and of such prodigious strength that he could pull up a full-grown oak at one tug. Same as Gogmagog (*q. v.*).

On a certain day, when Brutus was holding a solemn festival to the gods . . . this giant, with twenty more of his companions, came in upon the Britons, among whom he made a dreadful slaughter; but the Britons at last . . . killed them every one but Goëmagot . . . him Brutus preserved alive, out of a desire to see a combat between the giant and Corineus, who took delight in such encounters. . . . Corineus carried him to the top of a high rock, and tossed him into the sea.—Geoffrey, *British History*, i. 16 (1142).

*Goëmagot's Leap*, or "Lam Goemagot," now called Haw, near Plymouth; the place where the giant fell when Corineus (3 *syl.*) tossed him down the craggy rocks, by which he was mangled to pieces.—Geoffrey, *British History*, i. 16 (1142).

\*\*\* Southey calls the word *Lan-gæ-mā-gog*. (See GOGMAGOG).

**Goer'vyl**, sister of Prince Madoc, and daughter of Owen, late king of North Wales. She accompanied her brother to America, and formed one of the colony of Caer-madoc, south of the Missouri (twelfth century).—Southey, *Madoc* (1805).

**Goetz von Berlichingen**, or *Gottfried of the Iron Hand*, a famous German burgrave, who lost his right hand at the siege of Landshut. The iron hand which replaced the one he had lost is still shown at Jaxthausen, the place of his birth. Gottfried took a prominent part in the wars of independence against the electors of Brandenburg and Bavaria, in the sixteenth century (1480–1562).

\*\*\* Goethe has made this the title and subject of an historical drama.

**Goffe** (*Captain*), captain of the pirate vessel.—Sir W. Scott, *The Pirate* (time, William III.).

**Gog**, according to *Ezek.* xxxviii., xxxix., was "prince of Magog, (a country or people). Calmet says Camby'sês, king of Persia, is meant; but others think Antiochus Epiph'anês is alluded to.

*Gog*, in *Rev.* xx. 7-9, means Antichrist. Gog and Magog, in conjunction, mean all princes of the earth who are enemies of the Christian Church.

\*\* Sale says Gog is a Turkish tribe.—*Al Korân*, xviii. note.

**Gog and Magog.** Prester John in his letter to Manuel Comnênus, emperor of Constantinople, speaks of Gog and Magog as two separate nations tributary to him. These, with thirteen others, he says, are now shut up behind inaccessible mountains, but at the end of the world they will be let loose, and overrun the whole earth.—Albericus Trium Fontium, *Chronicles* (1242).

Sale tells us that Gog and Magog are called by the Arabs "Yajui" and "Majûj," which are two nations or tribes descended from Japhet, son of Noah. Gog, according to some authorities, is a Turkish tribe; and Magog is the tribe called "Gilân" by Ptolemy, and "Geli" or "Gelæ" by Strabo.—*Al Korân*, xviii. note.

Respecting the re-appearance of Gog and Magog, the *Korân* says: "They [*the dead*] shall not return . . . till Gog and Magog have a passage opened for them, and they [*the dead*] shall hasten from every high hill," *i. e.* the resurrection (ch. xxi.).

*Gog and Magog.* The two statues of

Guildhall so called are in reality the statues of Gogmagog or Goëmagot and Corineus, referred to in the next article. (See also CORINEUS.) The Albion giant is known by his pole-axe and spiked ball. Two statues so called stood on the same spot in the reign of Henry V.; but those now seen were made by Richard Saunders, in 1708, and are fourteen feet in height.

In Hone's time, children and country visitors were told that every day, when the giants heard the clock strike twelve, they came down to dinner.—*Old and New London*, i. 387.

Another tale was that they then fell foul of each other in angry combat.

**Gog'magog**, king of the Albion giants, eighteen feet in height, killed by Corin in a wrestling match, and flung by him over the Hoe or Haw of Plymouth. For this achievement, Brute gave his follower *all* that *horn* of land now called Cornwall, Cor'n[w]all, a contraction of Corinall. The contest is described by Drayton in his *Polyolbion*, i. (1612).

E'en thus unmoved  
Stood Corineus, the sire of Guendolen,  
When, grappling with his monstrous enemy,  
He the brute vastness held aloft, and bore,  
And headlong hurled, all shattered, to the sea,  
Down from the rock's high summit, since that  
day  
Called Lan'-gæma'gog.

Southey, *Joan of Arc*, viii. 395.

Cornwall means *Cornu Galliæ* or *Walliæ*—*the horn of Gallia* or *Wallia* (g and w being convertible letters, and Gaul and Wales different forms of the same word.

**Gog'magog Hill**, the higher of the two hills some three miles south-east of Cambridge. It once belonged to the Balsham Hills, but, "being rude and bearish, regarding neither God nor man," it was named in reproach Gogmagog. The le-

## Godiva

*J. Von Lerijs, Artist*

*T. L. Atkinson, Engraver*



*"THEN fled she to her inmost bower, and there  
Unclasped the wedded eagles at her belt,  
The grim Earl's gift; but ever at a breath  
She lingered, looking like a summer moon  
Half dip't in cloud: anon she shook her head  
And showered the rippled ringlets to her knee;  
Unclad herself in haste; adown the stair  
Stole on; and, like a creeping sunbeam, slid  
From pillar unto pillar, until she reached  
The gateway; there she found her palfrey trapped  
In purple blazoned with armorial gold.  
Then she rode forth, clothed on with chastity:  
The deep air listened round her as she rode,  
And all the low wind hardly breathed for fear.  
The little wide-mouthed heads upon the spout  
Had cunning eyes to see: the barking cur  
Made her cheek flame: her palfrey's footfall shot  
Light horrors through her pulses; the blind walls  
Were full of chinks and holes; and overhead  
Fantastic gables, crowding, stared: but she  
Not less through all, bore up, till, last she saw  
The white-flowered elder thicket from the field  
Gleam through the Gothic archways in the wall.  
Then she rode back, clothed on with chastity."*

*Tennyson's "Godiva."*

[illegible][illegible]

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.



GODIVA.





gend is that this Gogmagog Hill was once a huge giant, who fell in love with the nymph Granta, and, meeting her alone, told her all his heart, saying:

"Sweeting mine, if thou mine own wilt be,  
I've many a pretty gaud I keep in store for thee:  
A nest of broad-faced owls, and goodly urchins too  
(Nay, nymph, take heed of me, when I begin to woo);  
And better far than that, a bulchin two years old,  
A curled-pate calf it is, and oft could have been sold:  
And yet besides all this, I've goodly bear-whelps tway,  
Full dainty for my joy when she's disposed to play;  
And twenty sows of lead to make our wedding-ring;"

but the saucy nymph only mocked the giant, and told his love story to the Muses, and all made him their jest and sport and laughter.—Drayton, *Polyolbion*, xxi. (1622).

**Gold of Tolo'sa** (*The*), ill gains, which never prosper. The reference is to Cæpio, the Roman consul, who, on his march to Gallia Narbonensis, stole from Tolosa (*Toulouse*) the gold and silver consecrated by the Cimbrian Druids to their gods. He was utterly defeated by the Cimbrians, and some 112,000 Romans were left dead on the field of battle (B. C. 106).

**Gold Poured down the Throat.** Marcus Licin'ius Crassus, surnamed "The Rich," one of the first Roman triumvirate, tried to make himself master of Parthia, but being defeated and brought captive to Oro'dès, king of Parthia, he was put to death by having molten gold poured down his throat. "Sate thy greed with this," said Orodès.

Manlius Nepos Aquilius tried to restore the kings of Bithynia and Cappado'cia,

dethroned by Mithridatès, but being unsuccessful and made prisoner, he was put to death by Mithridatès by molten gold poured down his throat.

In hell, the avaricious are punished in the same way, according to the *Shepherd's Calendar*.

And ladles full of melted gold  
Were poured adown their throats.  
*The Dead Man's Song* (1579).

**Goldemar** (*King*), a house-spirit, sometimes called King Vollmar. He lived three years with Neveling von Hardenberg, on the Hardenstein at the Ruhr, and the chamber in which he lived is still called Vollmar's chamber. This house-spirit, though sensible to the touch, was invisible. It played beautifully on the harp, talked freely, revealed secrets, and played dice. One day, a person determined to discover its whereabouts, but Goldemar cut him to pieces and cooked the different parts. Never after this was there any trace of the spirit. The roasted fragments disappeared in the Lorrain war in 1651, but the pot in which the man's head was boiled was built into the kitchen wall of Neveling von Hardenberg, where it remains to this day.—Von Steinen, *German Mythology*, 477.

**Golden Ass** (*The*), a romance in Latin, by Apule'ius (4 *syl.*). It is the adventures of Lucian, a young man who had been transformed into an ass, but still retained his human consciousness. It tells us the miseries which he suffered at the hands of robbers, eunuchs, magistrates, and so on, till the time came for him to resume his proper form. It is full of wit, raucy humor, and rich fancy, and contains the exquisite episode of Cupid and Psy'chê (bks. iv., v., vi.).

**Golden Dragon of Bruges** (*The*), The golden dragon was taken in one of the crusades from the church of St. Sophia, at Constantinople, and placed on the belfry of Bruges, but Philip van Artevelde (2 *syl.*) transported it to Ghent, where it still adorns the belfry.

Saw great Artevelde victorious scale the Golden Dragon's nest.

Longfellow, *The Belfry of Bruges*.

**Golden Fleece** (*The*), the fleece of the ram which transported Phryxos to Colchis. When Phryxos arrived there, he sacrificed the ram and gave the fleece to King Ætês, who hung it on a sacred oak. It was stolen by Jason, in his "Argonautic expedition."

*The Golden Fleece of the North.* Fur and peltry of Siberia is so called.

**Golden Gate.** The gate of mercy before which one of the ten foolish virgins waits when her companions have returned to their evil courses.

"When the night falls, who knows what mercy waits

To pardon guilt and sin?  
Perchance the Lord Himself unbarred the gates  
And led the wanderer in."

Walter Learned, *Between Times* (1889).

**Golden Legend** (*The*), a collection of hagiology, made in the thirteenth century, by James de Voragine, a Dominican. The Legend consists of 177 sections, each of which is devoted to a particular saint or festival, arranged in the order of the calendar.

**Golden Mouth**, St. Chrysostom (347-407). The name is the Greek *chrysolos stōma*, "gold mouth."

**Golden Stream** (*The*), Joannes Damascēnus (died 756).

**Golden-tongued** (*The*), St. Peter, of

Ravenna (433-450). Our equivalent is a free translation of the Greek *chrysolōgos* (*chrysolos logos*, "gold discourse").

**Goldfinch** (*Charles*), a vulgar, horse fellow, impudent and insolent in manner, who flirts with Widow Warren, and conspires with her and the Jew Silky to destroy Mr. Warren's will. By this will the widow was left £600 a year, but the bulk of the property went to Jack Milford, his natural son, and Sophia Freelove, the daughter of Widow Warren by a former marriage. (See BEAGLE.)

Father was a sugar-baker, grandfather a slop-seller, I'm a gentleman.—Holeroff, *The Road to Ruin*, ii. 1 (1792).

**Goldiebirds** (*Messrs.*), creditors of Sir Arthur Wardour.—Sir W. Scott, *The Antiquary* (time, George III.).

**Gold-mine** (*The*) or **Miller of Greenoble**, a drama by E. Stirling (1854). (For the plot, see SIMON.)

**Gold-mines** (*King of the*), a powerful, handsome prince, who was just about to marry the Princess All-Fair, when Yellow Dwarf claimed her as his betrothed, and carried her to Steel Castle on a Spanish cat. A good siren gave the betrothed king a diamond sword to secure All-Fair's deliverance; but after overcoming every obstacle, he was so delighted at seeing her that he dropped his sword. In a moment Yellow Dwarf snatched it up, and stabbed his rival to the heart. The king of the Gold-mines and All-Fair were both changed into two palm trees.—Comtesse D'Aunoy, *Fairy Tales* ("The Yellow Dwarf," 1682).

**Goldsmith** (*Oliver*).

Here lies Nolly Goldsmith, for shortness called Noll,  
Who wrote like an angel, and talked like poor poll.

David Garrick.

*Goldsmith* (*Rev. J.*), one of the many pseudonyms adopted by Sir Richard Phillips, in a series of school books. Some other of his false names were the Rev. David Blair, James Adair, Rev. C. Clarke, etc., with noted French names for educational French books.

**Gol'thred** (*Lawrence*), mereer, near Cumner Place.—Sir W. Scott, *Kenilworth* (time Elizabeth).

**Gold'y.** Oliver Goldsmith was so-called by Dr. Johnson (1728–1774).

**Gol'gotha** (*"the place of a skull"*), a small elevated spot north-west of Jerusalem, where criminals were executed. Used in poetry to signify a battle-field or place of great slaughter.

Except they meant to bathe in reeking wounds,  
Or memorize another Golgotha.

Shakespeare, *Macbeth*, act i. sc. 2. (1606).

\*\*\* In the University of Cambridge, the dons' gallery in Great St. Mary's is called "Golgotha" because the *heads* of the colleges sit there.

*Golgotha* (*The City*), Temple Bar, London; so called because the heads of traitors, etc., used at one time to be exposed there after decapitation. This was not done from any notion of punishment, but simply to advertise the fact as a warning to evil-doers. Temple Bar was taken away from the Strand in 1878.

**Golightly** (*Mr.*), the fellow who wants to borrow 5s. in *Lend me Five Shillings*, a farce by J. M. Morton.

**Goltho**, the friend of Ulfinore (3 *syl.*). He was in love with BIRTHA, daughter of Lord As'tragon, the sage; but BIRTHA loved the Duke Gondibert. The tale being un-

finished, the sequel of Goltho is not known.—Sir William Davenant, *Gondibert* (died 1668).

**Gomer** or **Godmer**, a British giant, slain by Canu'tus, one of the companions of Brute. (See *GOEMOT*.)

Since Gomer's giant brood inhabited this isle.  
Drayton, *Polyolbion*, xiv. (1613.)

**Gomez**, a rich banker, 60 years of age, married to Elvira, a young wife. He is mean, covetous, and jealous. Elvira has a liaison with Colonel Lorenzo, which Dominick, her father confessor, aids and abets; but the amour is constantly thwarted, and it turns out that Lorenzo and Elvira are brother and sister.—Dryden, *The Spanish Fryar* (1680).

**Gond'ibert** (*Duke*), of the royal line of Lombardy. Prince Oswald of Verona, out of jealousy, stirs up a faction fight against him, which is limited by agreement to four combatants on each side. Oswald is slain by Gondibert, and Gondibert is cured of his wounds by Lord As'tragon, a philosopher and sage. Rhodalind, the only child of Aribert, king of Lombardy, is in love with Gondibert, and Aribert hopes that he will become his son-in-law and heir, but Gondibert is betrothed to BIRTHA. One day while walking with his affianced BIRTHA, a messenger from the king comes post haste to tell him that Aribert had publicly proclaimed him his heir, and that Rhodalind was to be his bride. Gondibert still told BIRTHA he would remain true to her, and gave her an emerald ring, which would turn pale if his love declined. As the tale was never finished, the sequel cannot be given.—Sir W. Davenant, *Gondibert* (died 1668).

**Gon'eril**, eldest daughter of King Lear,

and wife of the duke of Albany. She treated her aged father with such scant courtesy, that he could not live under her roof; and she induced her sister Regan to follow her example. Subsequently both the sisters fell in love with Edmund, natural son of the earl of Gloucester, whom Regan designed to marry when she became a widow. Goneril, out of jealousy, now poisoned her sister, and "after slew herself." Her name is proverbial for "filial ingratitude."—Shakespeare, *King Lear* (1605).

**Gonin**, a buffoon of the sixteenth century, who acquired great renown for his clever tricks, and gave rise to the French phrase, *Un tour de maître Gonin* ("a trick of Master Gonin's").

**Gonnella**, domestic jester to the Margrave Nicolo d'Este, and to his son Borso, duke of Ferrara. The horse he rode on was *ossa atque pellis totus*, and like Rosinantê, has become proverbial. Gonnella's jests were printed in 1506.

**Gonsalez** [*Gonzalley*], Fernan Gonsalez or Gonsalvo, a Spanish hero of the tenth century, whose life was twice saved by his wife Sancha. His adventures have given birth to a host of ballads.

(There was a Hernandez Gonsalvo of Cordôva, called "The great Captain" (1443–1515), to whom some of the ballads refer, and this is the hero of Florian's historical novel entitled *Gonzalve de Cordoue* (1791), borrowed from the Spanish romance called *The Civil Wars of Granada*, by Gines Perez de la Hita).

**Gonza'lo**, an honest old counsellor of Alonso, King of Naples.—Shakespeare, *The Tempest* (1609).

**Gonzalo**, an ambitious but politic lord of Venice.—Beaumont and Fletcher, *The Laws of Candy* (1647.).

**Good Earl** (*The*), Archibald, eighth earl of Angus, who died in 1588.

**Good Regent** (*The*), James Stuart, earl of Murray, regent of Scotland after the imprisonment of Queen Mary, his half-sister. (Born 1533, regent 1567, assassinated 1570).

**Goodfellow** (*Robin*), son of King Oberon. When six years old, he was so mischievous that his mother threatened to whip him, and he ran away; but falling asleep, his father told him he should have anything he wished for, with power to turn himself into any shape, so long as he did harm to none but knaves and queens.

His first exploit was to turn himself into a horse, to punish a churl, whom he conveyed into a great plash of water and left there, laughing, as he flew off "Ho, ho, ho!" He afterwards went to a farm-house, and taking a fancy to a maid, does her work during the night. The maid, watching him, and observing him rather bare of clothes, provides him with garments, which he puts out, laughing "Ho, ho, ho!" He next changes himself into a Will-o-the-wisp, to mislead a party of merry-makers, and having misled them all night, he left them at daybreak, with a "Ho, ho, ho!" At another time, seeing a fellow ill-using a maiden, he changed himself into a hare, ran between his legs, and then growing into a horse, tossed him into a hedge, laughing, "Ho, ho, ho!"—*The Mad Pranks and Merry Jest of Robin Goodfellow* (1580). (Percy Society, 1841).

**Goodfellow** (*Robin*), a general name for any domestic spirit, as imp, urchin, elf, hag, fay, Kit-wi'-the-can'stick, spoorn, man-i'-the-oak, Puck, hobgoblin, Tom-tumbler, bug, bogie, Jack-o'-lantern, Friar's lantern, Will-o'-the-wisp, Ariel, nixie, kelpie, etc., etc.

A bigger kind than these German kobolds is that called with us Robin Goodfellows, that would in those superstitious times grind corn for a mess of milk, cut wood, or do any manner of drudgery work. . . . These have several names . . . but we commonly call them Pucks.—Burton, *Anatomy of Melancholy*, 47.

\*\*\* The Goodfellows, being very numerous, can hardly be the same as Robin, son of Oberon, but seem to obtain the name because their character was similar, and, indeed, Oberon's son must be included in the generic name.

**Goodman of Ballengeich**, the assumed name of James V. of Scotland when he made his disguised visits through the districts round Edinburgh and Stirling.

\*\*\* Haroun-al-Raschid, Louis XI., Peter "The Great," etc., made similar visits in disguise, for the sake of obtaining information by personal inspection.

**Good'man Grist**, the miller, a friend of the smugglers.—Sir W. Scott, *Redgauntlet* (time, George III.).

**Goodricke** (*Mr.*), a Catholic priest at Middlemas.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

**Goodsire** (*Johnnie*), a weaver, near Charles's Hope farm.—Sir W. Scott, *Guy Mannering* (time George II.).

**Goodwill**, a man who had acquired £10,000 by trade, and wished to give his daughter Lucy in marriage to one of his relations, in order to keep the money in the family: but ~~Lucy~~ would not have any one of the boobies, and made choice instead of a strapping footman. Goodwill had the good sense to approve of the choice.—Fielding; *The Virgin Unmasked*.

**Goody Blake**, a poor old woman detected by Harry Gill picking up sticks from his farm-land. The farmer compelled her to leave them, and threatened to punish her for trespass. Goody Blake turned on the lusty yeoman, and said never from the moment should he know the blessing of warmth; and sure enough, neither clothing, fire, nor summer sun ever did make him warm again.

No word to any man he utters,  
A bed or up, to young or old;  
But ever to himself he mutters,  
"Poor Harry Gill is very cold."

Wordsworth, *Goody Blake and Harry Gill* (1798).

**Goody Palsgrave**, a name of contempt given to Frederick V., elector palatine. He is also called the "Snow King" and the "Winter King," because the Protestants made him king of Bohemia in the autumn of 1619, and he was set aside in the autumn of 1620.

**Goody Two-shoes**, a nursery tale supposed to be by Oliver Goldsmith, written in 1765 for Newbery, the bookseller of St. Paul's Churchyard.

**Goose Gibbie**, a half-witted lad, first entrusted to "keep the turkeys," but afterwards "advanced to the more important office of minding the cows."—Sir W. Scott, *Old Mortality* (time, Charles II.).

**Goosey Goderich**, Frederick Robinson, created viscount Goderich in 1827. So called by Cobbett, for his incapacity as a statesman (premier 1827–1828).

**Gor'boduc**, GORBODUG, or GORBOGUD, a mythical British king, who had two sons (Ferrex and Porrex). Ferrex was driven by his brother out of the kingdom, and on attempting to return with a large

army, was defeated by him and slain. Soon afterwards, Porrex himself was murdered in his bed by his own mother, Widen, who loved Ferrex the better.—Geoffrey, *British History*, ii. 16 (1142).

*Gorboduc*, the first historical play in the language. The first three acts by Thomas Norton, and the last two by Thomas Sackville, afterwards Lord Buckhurst (1562). It is further remarkable as being the father of Iambic ten-syllable blank verse.

Those who last did tug  
In worse than civil war, the sons of Gorbodug.  
Drayton, *Polyolbion*, viii. (1612).

**Gor'brias**, lord-protector of Ibe'ria, and father of King Arba'ces (3 *syl.*).—Beaumont and Fletcher, *A King or No King* (1611).

**Gor'dius**, a Phrygian peasant, chosen by the Phrygians for their king. He consecrated to Jupiter his wagon, and tied the yoke to the draught-tree so artfully that the ends of the cord could not be discovered. A rumor spread abroad that he who untied this knot would be king of Asia, and when Alexander the Great was shown it, he cut it with his sword, saying, "It is thus we loose our knots."

**Gordon** (*The Rev. Mr.*), chaplain in Cromwell's troop.—Sir W. Scott, *Woodstock* (time, Commonwealth).

*Gordon* (*Lord George*), leader of the "No Popery riots" of 1779. Half mad, but really well-intentioned, he countenanced the most revolting deeds, urged on by his secretary, Gashford. Lord George Gordon died in jail, 1793.—C. Dickens, *Barnaby Rudge* (1841).

**Gordo'nus** or **Gordon** (*Bernard*), a noted physician of the thirteenth century in the Rouergue (France), author of *Lilium Medicinæ, de Morborum prope Omnium Curatione, septem Particulis Distributum* (Naples, 1480).

And has Gordonius "the divine,"  
In his famous *Lily of Medicine* . . .  
No remedy potent enough to restore you?  
Longfellow, *The Golden Legend*.

**Gor'gibus**, an honest, simple-minded citizen of middle life, father of Madelon and uncle of Cathos. The two girls have their heads turned by novels, but are taught by a harmless trick to discern between the easy manners of a gentleman and the vulgar pretensions of a lackey.—Molière, *Les Précieuses Ridicules* (1659).

*Gorgibus*, father of Célie. He is a headstrong, unreasonable old man, who tells his daughter that she is forever reading novels, and filling her mind with ridiculous notions about love. "Vous parlez de Dieu bien moins que de Lélie," he says, and insists on her giving up Lélie for Valère, saying, "S'il ne l'est amant, il le sera mari," and adds, "L'amour est souvent un fruit du mariage."

Jetez-moi dans le feu tous ces méchants écrits  
[i. e. *romances*]

Qui gatent tous les jours tant de jeunes esprits;

Lisez moi, comme il faut, au lieu de ces sornettes,

*Les Quatrains* de Pibrac, et les doctes *Tablettes*  
Du conseiller Matthieu; l'ouvrage est de valeur.  
Et plein de beaux dictons à réciter par cœur.

Molière, *Sganarelle* (1660).

**Gor'lois** (3 *syl.*), said by some to be the father of King Arthur. He was lord of Tintag'il Castle, in Cornwall; his wife was Igrayne (3 *syl.*) or Igerna, and one of his daughters (Bellicent) was, according to

some authorities, the wife of Lot, king of Orkney.

\*\*\* Gorlois was not the father of Arthur, although his wife (Igrayne or Igerna) was his mother.

Then all the kings asked Merlin, "For what cause is that beardless boy Arthur made king?" "Sirs," said Merlin, "because he is King Uther's son, born in wedlock . . . More than three hours after the death of Gorlois, did the king wed the fair Igrayne."—Malory, *History of Prince Arthur*, i. 2, 6 (1470).

[Uther] was sorry for the death of Gorlois, but rejoiced that Igerna was now at liberty to marry again . . . they continued to live together with much affection, and had a son and daughter, whose names were Arthur and Anne.—Geoffrey, *British History*, iii. 20 (1142).

\*\*\* It is quite impossible to reconcile the contradictory accounts of Arthur's sister and Lot's wife. Tennyson says Bellicent, but the tales compiled by Sir T. Malory all give Margawse. Thus in *La Mort d'Arthur*, i. 2, we read: "King Lot of Lothian and of Orkeney wedded Margawse [Arthur's sister]" (pt. i. 33), "whose sons were Gawaine, Agravaine, Gaheris, and Gareth," but Tennyson says Gareth was "the last tall son of Lot and Bellicent."

**Gosh**, the Right Hon. Charles Arbutnot, the most confidential friend of the duke of Wellington, with whom he lived.

**Gosling** (*Giles*), landlord of the Black Bear inn, near Cumnor place.

*Cicely Gosling*, daughter of Giles.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

**Gospel Doctor** (*The*), John Wycliffe (1324–1384).

**Gospeller** (*The Hot*), Dr. R. Barnes, burnt at Smithfield, 1540.

**Gossips** (*Prince of*), Samuel Pepys, noted for his gossiping *Diary*, commencing January 1, 1659, and continued for nine years (1632–1703).

**Goswin**, a rich merchant of Bruges, who is in reality Florez, son of Gerrard, king of the beggars. His mistress, Bertha, the supposed daughter of Vandunke, the burgomaster of Bruges, is in reality the daughter of the duke of Brabant.—Beaumont and Fletcher, *The Beggar's Bush* (1622).

**Goths** (*The last of the*), Roderick, the thirty-fourth of the Visigothic line of kings in Spain. He was the son of Cor'dova, who had his eyes put out by Viti'za, the king of the Visigoths, whereupon Roderick rose against Vitiza and dethroned him; but the sons and adherents of Viti'za applied to the Moors, who sent over Tarik with 90,000 men, and Roderick was slain at the battle of Xerres, A. D. 711.

\*\*\* Southey has an epic poem called *Roderick, the Last of the Goths*. He makes "Rusilla" to be the mother of Roderick.

**Gothland** or **Gottland**, an island called "The eye of the Baltic." Geoffrey of Monmouth says that when King Arthur had added Ireland to his dominions, he sailed to Iceland, which he subdued, and then both "Doldavius, king of Gothland, and Gunfasius, king of the Orkneys, voluntarily became his tributaries."—*British History*, ix. 10 (1142).

To Gothland now again this conqueror maketh forth . . .  
Where Iceland first he won, and Orkney after got.

Drayton, *Polyolbion*, iv. (1612).

**Gottlieb** [*Got.leeb*], a cottage farmer,  
II



with whom Prince Henry of Hohenek went to live after he was struck with leprosy. The cottager's daughter Elsie volunteered to sacrifice her life for the cure of the prince, and was ultimately married to him.—Hartmann von der Aue, *Poor Henry* (twelfth century); Longfellow, *Golden Legend*.

**Gour'lay** (*Ailsie*), a privileged fool or jester.—Sir W. Scott, *The Antiquary* (time, George III.).

*Gourlay* (*Ailsie*), an old sibyl at the death of Alice Gray.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

**Gourmaz** (*Don*), a national portrait of the Spanish nobility.—Pierre Corneille, *The Cid* (1636).

The character of Don Gourmaz, for its very excellence, drew down the censure of the French Academy.—Sir W. Scott, *The Drama*.

**Go'vernale** (3 *syl.*), first the tutor and then the attendant of Sir Tristram de Lionès.

**Gow** (*Old Niell*), the fiddler.

*Nathaniel Gow*, son of the fiddler.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

*Gow* (*Henry*) or HENRY SMITH, also called "Gow Chrom" and "Hal of the Wynd," the armorer. Suitor of Catharine Glover "the fair maid of Perth," whom he marries.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

**Gowk-thrapple** (*Maister*), a covenanting preacher.—Sir W. Scott, *Waverley* (time, George II.).

A man of coarse, mechanical, perhaps rather intrinsically feeble intellect, with the vehemence of some pulpit-drumming Gowk-thrapple.—Carlyle.

**Graaf** (*Count*), was a great speculator in corn. One year a sad famine prevailed, and he expected, like Pharaoh, king of Egypt, to make an enormous fortune by his speculation, but an army of rats, pressed by hunger, invaded his barns, and then swarming into the castle, fell on the old baron, worried him to death, and then devoured him. (See HATTO).

**Graal** (*Saint*) or ST. GREAL, is generally said to be the vessel or platter used by Christ at the last supper, in which Joseph of Arimathea caught the blood of the crucified Christ. In all descriptions of it in the Arthurian romances, it is simply the visible "presence" of Christ, or realization of the Catholic idea that the wafer, after consecration, is changed into the very body of the Saviour, and when Sir Galahad "achieved the quest of the Holy Graal," all that is meant is that he saw with his bodily eyes the visible Saviour into which the holy wafer had been transmuted.

Then the bishop took a wafer, which was made in the likeness of bread, and at the lifting up [*the elevation of the host*] there came a figure in the likeness of a child, and the visage was as red and as bright as fire, and he smote himself into that bread: so they saw that the bread was formed of a fleshly man, and then he put it into the holy vessel again . . . then [*the bishop*] took the holy vessel and came to Sir Galahad as he kneeled down, and there he received his Saviour.—Pt. iii. 101, 102.

King Pelles and Sir Launcelot caught a sight of the St. Graal; but did not "achieve it," like Galahad.

When they went into the castle to take their repast . . . there came a dove to the window, and in his bill was a little censer of gold, and there withall was such a savor as if all the spicery of the world had been there . . . and a damsel, passing fair, bare a vessel of gold between her hands, and thereto the king kneeled devoutly and said his prayers . . . "Oh mercy!"

## *The Mother of the Gracchi*

*Schopin, Artist*

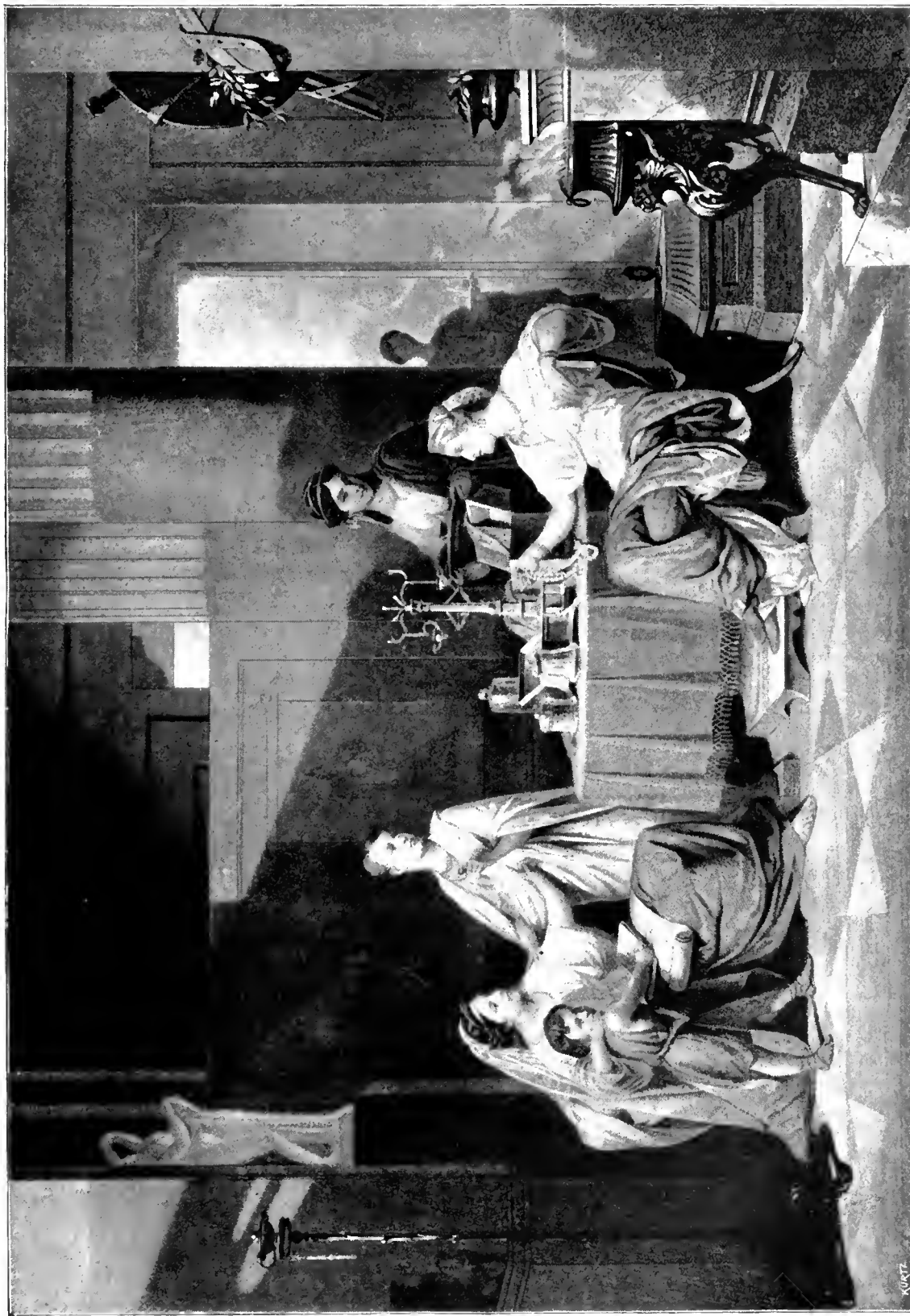
*Ballin, Engraver*



**C**ORNELIA was the daughter of Publius Cornelius Scipio, called "Africanus," on account of his victories in the African wars. She was thus doubly noble, as a member of the great Cornelian family, and as the daughter of one of the most famous generals of his time. She was married to Tiberius Sempronius Gracchus, and had two sons, Tiberius Sempronius Gracchus, and Caius Sempronius Gracchus. Caius was nine years younger than his brother Sempronius; both played important parts in the politics of the state, and both died violent deaths at the hands of the people whom they had tried to help by establishing social reforms. Cornelia had great ambition for her sons, and stimulated their zeal by saying that she had rather bear herself called "the mother of the Gracchi" than "the daughter of Scipio."

When a noble Roman lady who was visiting her ostentatiously displayed the jewels she wore, and asked to see those of Cornelia, Cornelia sent for her sons and said, "These are my jewels!" After her death, says Pliny, a statue was set up to her with the inscription "The Mother of the Gracchi."





THE MOTHER OF THE GRACCHI.

KURT.



said Sir Launcelot, "what may this mean?" . . . "This," said the king, "is the holy Sancgreall which ye have seen."—Pt. iii. 2.

When Sir Bors de Ganis went to Corbin, and saw Galahad, the son of Sir Launcelot, he prayed that the boy might prove as good a knight as his father, and instantly the white dove came with the golden censer, and the damsel bearing the Sancgraal, and told Sir Bors that Galahad would prove a better knight than his father, and would "achieve the Sancgreall;" then both dove and damsel vanished.—Pt. iii. 4.

Sir Percival, the son of Sir Pellinore, king of Wales, after his combat with Sir Ector de Maris (brother of Sir Launcelot), caught a sight of the Holy Graal, and both were cured of their wounds thereby. Like Sir Bors, he was with Sir Galahad when the quest was achieved (pt. iii. 14). Sir Launcelot was also miraculously cured in the same way (pt. iii. 18).

King Arthur, the queen, and all the 150 knights saw the Holy Graal as they sat at supper when Galahad was received into the fellowship of the Round Table:

First they heard a crackling and crying of thunder . . . and in the midst of the blast entered a sun-beam more clear by seven times than ever they saw day, and all were lighted of the grace of the Holy Ghost . . . then there entered the hall the Holy Greal [*consecrated bread*] covered with white samite; but none might see it, nor who bare it . . . and when the Holy Greal had been borne thro' the hall, the vessel suddenly departed.—Sir T. Malory, *History of Prince Arthur*, iii. 35 (1470).

\*\*\* The chief romances of the St. Graal are: *Parceval le Gallois*, by Chrétien de Troyes, in verse, and *Roman des Diverses Quêtes de St. Graal*, by Walter Mapes, in prose, both written in the latter part of the twelfth century; *Titirel, or the Guardian of the Holy Graal*, by Wolfram von Eschenbach; *the Romance of Parzival*, by the

same—partly founded upon the poem of Chrétien—and the *Life of Joseph of Arimathea*, by Robert de Borron, all belonging to the early part of the thirteenth century; *The Holy Grail*, by Tennyson.

**Gracchi** (*The*). Caius and Tiberius Gracchus, sons of the Roman matron, Cornelia, and leaders of the populace in several revolutions.

**Grace** (*Lady*), a sister of Lady Townly, and the engaged wife of Mr. Manly. The very opposite of a lady of fashion. She says:

"In summer I could pass my leisure hours in reading, walking, . . . or sitting under a green tree: in dressing, dining, chatting with an agreeable friend; perhaps hearing a little music, taking a dish of tea, or a game at cards; managing my family, looking into its accounts, playing with my children . . . or in a thousand other innocent amusements."—Vanbrugh and Cibber, *The Provoked Husband*, iii. (1728).

"No person," says George Colman, "has ever more successfully performed the elegant levities of 'Lady Townly' upon the stage, or more happily practiced the amiable virtues of 'Lady Grace' in the circles of society, than Miss Farren (the countess of Derby, 1759–1829)."

**Grace-be-here Humgudgeon**, a corporal in Cromwell's troop.—Sir W. Scott, *Woodstock* (time, Commonwealth).

**Grace** (*Rev. Paul*), mild, nervous little Oxonian curate who yet does good parish-work among colliers and peasants.—Frances Hodgson Burnett, *That Lass o' Lowrie's*, (1877).

**Grace Pelham**, accomplished and good daughter of the Colonel who plays a prominent part in the army novels of Captain Charles King.—Charles King, U. S. A., *The Colonel's Daughter*.

**Gracio'sa**, a lovely princess, who is the object of a step-mother's most implacable hatred. The step-mother's name is Grognon, and the tale shows how all her malicious plots are thwarted by Percinet, a fairy prince, in love with Graciosa.

**Gracio'so**, the licensed fool of Spanish drama. He has his coxcomb and truncheon, and mingles with the actors without aiding or abetting the plot. Sometimes he transfers his gibes from the actors to the audience, like our circus clowns.

**Gradas'so**, king of Serica'na, "bravest of the pagan knights." He went against Charlemagne with 100,000 vassals in his train, "all discrowned kings," who never addressed him but on their knees.—Bojardo, *Orlando Innamorato* (1495); Ariosto, *Orlando Furioso* (1516).

**Grad'grind** (*Thomas*), a man of facts and realities. Everything about him is square; his forehead is square, and so is his forefinger, with which he emphasizes all he says. Formerly he was in the wholesale hardware line. In his greatness he becomes M. P. for Coketown, and he lives at Stone Lodge, a mile or so from town. He prides himself on being eminently practical; and though not a bad man at heart, he blights his children by his hard, practical way of bringing them up.

*Mrs. Gradgrind*, wife of Thomas Gradgrind. A little thin woman, always taking physic, without receiving from it any benefit. She looks like an indifferently executed transparency without light enough behind the figure. She is always complaining, always peevish, and dies soon after the marriage of her daughter Louisa.

*Tom Gradgrind*, son of the above, a sullen young man, much loved by his sister, and holding an office in the bank of his brother-in-law, Josiah Bounderby. Tom robs the bank, and throws suspicion on Stephen Blackpool, one of the hands in Bounderby's factory. When found out, Tom takes refuge in the circus of the town, disguised as a black servant, till he effects his escape from England.

*Louisa Gradgrind*, eldest daughter of Thomas Gradgrind, M. P. She marries Josiah Bounderby, banker and mill-owner. Louisa has been so hardened by her bringing up, that she appears cold and indifferent to everything, but she dearly loves her brother Tom.—C. Dickens, *Hard Times*, (1854).

**Græme** (*Roland*), heir of Avenel (2 *syl.*). He first appears as page to the lady of Avenel, then as page to Mary Queen of Scots.

*Magdalen Græme*, dame of Heathergill, grandmother of Roland Græme. She appears to Roland disguised as Mother Nicneven, an old witch at Kinross.—Sir W. Scott, *The Abbott* (time Elizabeth).

*Græme* (*William*), the red riever [*freebooter*] at Westburnflat.—Sir W. Scott, *The Black Dwarf* (time, Anne).

**Grævius** or *J. G. Græfe* of Saxony, editor of several of the Latin classics (1632–1703).

Believe me, lady, I have more satisfaction in beholding you than I should have in conversing with Grævius and Gronovius.—Mrs. Cowley, *Who's the Dupe?* i. 3.

(Abraham Gronovius was a famous philologist, 1694–1775.)

**Grahame** (*Colonel John*), of Claverhouse, in the royal army under the duke



of Monmouth. Afterwards viscount of Dundee.

*Cornet Richard Grahame*, the colonel's nephew, in the same army.—Sir W. Scott, *Old Mortality* (time, Charles II.).

**Grahams**, nicknamed "Of the Hen." The reference is this: The Grahams, having provided for a great marriage feast, found that a raid had been made upon their poultry by Donald of the Hammer (*q. v.*). They went in pursuit, and a combat took place; but as the fight was for "cocks and hens," it obtained for the Grahams the nickname of *Gramoch an Garrigh*.

**Gram**, Siegfried's sword.

**Grammarians** (*Prince of*), Apollonios, of Alexandria. Priscian called him *Grammaticorum Princeps* (second century B. C.)

**Grammont** (*The Count of*). He promised marriage to la belle Hamilton, but left England without performing the promise; whereupon the brothers followed him and asked him if he had not forgotten something. "True, true," said the count, "excuse my short memory; and returning with the brothers, he made the young lady countess of Grammont.

**Grand Jument**, meant for Diana, of Poitiers.—Rabelais, *Gargantua and Pantagruel*.

**Grand Monarque** [*mo.nark'*], Louis XIV. (1638, 1643–1715).

**Grandison**, (*Sir Charles*), the hero of a novel by S. Richardson, entitled *The History of Sir Charles Grandison*. Sir Charles is the beau ideal of a perfect hero, the union of a good Christian and perfect English gentleman; but such a "faultless

monster the world ne'er saw." Richardson's ideal of this character was Robert Nelson, reputed author of the *Whole Duty of Man* (1753).

Like the old lady mentioned by Sir Walter Scott, who chose *Sir Charles Grandison* because she could go to sleep for half an hour at any time during its reading, and still find the personages just where she left them, conversing in the cedar parlor.—*Encyc. Brit.*, Art. "Romancee."

Grandison is the English *Emile*, but an *Emile* completely instructed. His discourses are continual precepts, and his actions are examples. Miss Byron is the object of his affection.—*Editor of Arabian Nights Continued*, iv. 72.

**Grandmother**. Lord Byron calls the *British Review* "My Grandmother's Review," and jestingly says he purchased its favorable criticism of *Don Juan*.

For fear some prudish readers should grow skittish,

I've bribed "My Grandmother's Review," *The British*;

I sent it in a letter to the editor,

Who thanked me duly by return of post. . . .

And if my gentle Muse he please to roast. . . .  
All I can say is—that he had the money.

Byron, *Don Juan*, i. 209, 210 (1819).

**Grane** (2 *syl.*), Siegfried's horse, whose speed outstripped the wind.

**Grane'angowl** (*Rev. Mr.*), chaplain to Sir Duncan Campbell, at Ardenvoehr Castle.—Sir W. Scott, *Legend of Montrose* (time Charles I.).

**Granger** (*Captain*), in love with Elizabeth Doiley, daughter of a retired slop-seller. The old father resolves to give her to the best scholar, himself being judge. Gradus, an Oxford pedant, quotes two lines of Greek, in which the word *panta* occurs four times. "Pantry!" cries old Doiley; "no, no; you can't persuade me that's Greek." The captain talks of "refulgent

scintillations in the ambient void opake; crysalic spheroids, and astifarous constellations;" and when Gradus says, "It is a rant in English," the old man boils with indignation. "Zounds!" says he; "d'ye take me for a fool? D'ye think I don't know my own mother tongue? 'Twas no more like English than I am like Whittington's cat!" and he drives off Gradus as a vile impostor.—Mrs. Cowley, *Who's the Dupe?*

*Granger.* (See EDITH.)

**Grangousier**, father of Gargantua, "a good sort of a fellow in his younger days, and a notable jester. He loved to drink neat, and would eat salt meat" (bk. i. 3). He married Gargamelle (3 *syl.*) daughter of the king of the Parpaillons, and had a son named Gargantua.—Rabelais, *Gargantua*, i. 3 (1533).

\*\*\* "Grangousier" is meant for John d'Albret, king of Navarre; "Gargamelle" for Catherine de Foix, queen of Navarre; and "Gargantua" for Henri d'Albert, king of Navarre. Some fancy that "Grangousier" is meant for Louis XII., but this cannot be, inasmuch as he is distinctly called a "heretic for declaiming against the saints" (ch. xlv.).

**Grantam** (*Miss*), a friend of Miss Godfrey, engaged to Sir James Elliot.—Sam. Foote, *The Liar* (1761).

**Grant'mesnil** (*Sir Hugh de*), one of the knights challengers at the tournament.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

**Grantorto**, the personification of rebellion in general, and of the evil genius of the Irish rebellion of 1580 in particular. Grantorto is represented as a huge giant,

who withheld from Irēna [i.e. *Ierné* or *Ireland*] her inheritance. Sir Artégál [*Arthur, Lord Grey of Wilton*], being sent to destroy him, challenged him to single combat, and having felled him to the earth with his sword Chrysa'or, "reft off his head to ease him of his pain."—Spenser, *Faëry Queen*, v. 12 (1596).

**Grass** (*Cronos*), a grass which gives those who taste it an irresistible desire for the sea. Glaucus, the Bœo'tian fisherman, observed that all the fishes which he laid on the grass instantly leaped back into the water, whereupon he also tasted the grass, and was seized with the same irresistible desire. Leaping into the sea, he became a minor sea-god, with the gift of prophecy.

**Gra'tian** (*Father*), the begging friar at John Mengs's inn at Kirchhoff.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

**Gratia'no**, one of Antonio's friends. He "talked an infinite deal of nothing, more than any man in all Venice." Gratiano married Nerissa, the waiting-gentlewoman of Portia.—Shakespeare, *Merchant of Venice* (1598).

**Gratiano**, brother of Brabantio, and uncle of Desdemona.—Shakespeare, *Othello* (1611).

**Graunde Amoure** (*Sir*), walking in a meadow, was told by Fame of a beautiful lady named La belle Pucell, who resided in the Tower of Musyke. He was then conducted by Gouvernance and Grace to the Tower of Doctrine, where he received instruction from the seven Sciences:—Gramer, Logyke, Rethorike, Arismetricke, Musyke, Geometry, and Astronomy. In the Tower of Musyke he met La belle

## *The Grasshopper and the Ant*

*J. G. Vibert, Artist*



*THE illustration is another aspect of the imprudence of thoughtless enjoyment, and of taking no thought for the morrow described in the old fable of the Grasshopper and the Ant.*

*A grasshopper gay  
Sang the Summer away,  
And found herself poor,  
By the Winter's first roar.  
Of meat or of bread  
Not a morsel she had.  
So a begging she went  
To her neighbor the ant.*

*"How spent you the Summer?"  
Quoth she, looking shame  
At the borrowing dame.  
"Night and day to each comer  
I sang, if you please."  
"You sang! I'm at ease;  
For 't is plain at a glance,  
Now, ma'am, you must dance!"*

*La Fontaine's Fables. (Translated by Wright.)*

# AMORE

... an Ierna [i.e. Ierné or Ire-  
... Sir Arthgal [Arthur,  
... Wilton], being sent to des-  
... him to single combat,  
... him to the earth with  
... "left off his head  
... his pain."—Spenser, *Enery*

... a grass which gives  
... an irresistible desire for  
... the Boetian fisherman,  
... which he laid  
... grass instantly leaped back into the  
... upon he also tasted the grass,  
... with the same irresistible  
... the sea, he became a  
... of prophecy.

... friar at  
...—Sir W.  
... Edward

... friends.  
... of nothing,  
... "Grati-  
... writing-gentle-  
... Merchant  
... and  
... Othello

... walking in a  
... of a beautiful  
... who resided  
... He was then  
... and Grace to  
... he received  
... Sciences:—  
... Arithmeticke,  
... and Astronomy. In  
... la belle



THE GRASSHOPPER AND THE ANT.



Pucell, with whom he fell in love, but they parted for a time. Graunde Amoure went to the Tower of Chivalry to perfect himself in the arts of knighthood, and there he received his degree from King Melyz'yus. He then started on his adventures, and soon encountered False Report, who joined him and told him many a lying tale; but Lady Correction, coming up, had False Report soundly beaten, and the knight was entertained at her castle. Next day he left, and came to a wall where hung a shield and horn. On blowing the horn, a three-headed monster came forth, with whom he fought, and cut off the three heads, called, Falsehood, Imagination, and Perjury. He passed the night in the house of Lady Comfort, who attended to his wounds; and next day he slew a giant fifteen feet high and with seven heads. Lastly, he slew the monster Malyce, made by enchantment of seven metals. His achievements over, he married La belle Pucell, and lived happily till he was arrested by Age, having for companions Polieye and Avariee. Death came at last to carry him off, and Remembrance wrote his epitaph.—Stephen Hawes, *The Passe-tyme of Plesure* (1515).

*Graunde Amoure's Steed*, Galantyse, the gift of King Melyz'yus when he conferred on him the degree of knighthood.

I myselfe shall give you a worthy stede,  
Called Galantyse, to helpe you in your nede.  
Stephen Hawes, *The Passe-tyme of Plesure*,  
xxviii. (1515).

*Graunde Armoure's sword*, Clare Prudence.

Drawing my swerde, that was both faire and  
bright,  
I elippèd Clare Prudence.

Stephen Hawes, *The Passe-tyme of Plesure*,  
xxxiii. (1515).

**Grave'airs** (*Lady*), a lady of very

dubious virtue, in *The Careless Husband*, by Colley Cibber (1704).

Mrs. Hamilton [1730–1788], upon her entrance, was saluted with a storm of hisses, and advancing to the footlights said, "Gemmen and ladies, I s'pose as how you hiss me because I wouldn't play 'Lady Graveairs' last night at Mrs. Bellamy's benefit. I would have done so, but she said as how my audience stunk, and were all tripe people." The pit roared with laughter, and the whole house shouted "Mrs. Tripe!" a title which the fair speechifier retained ever after.—*Memoir of Mrs. Hamilton* (1803).

**Gray**, (*Old Alice*), a former tenant of the Ravenswood family.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

*Gray* (*Dr. Gideon*), the surgeon at Middlemas.

*Mrs. Gray*, the surgeon's wife.

*Menie Gray*, the "surgeon's daughter," taken to India and given to Tippoo Saib as an addition to his harem, but, being rescued by Hyder Ali, was restored to Hartley; after which she returned to her country.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

*Gray* (*Daniel*). A Christian of the olden type; Puritan by ancestry, rigid in creed, austere in manner. Supposed to be a portrait of the author's father. •

"He could see naught but vanity in beauty  
And naught but weakness in a fond caress,  
And pitied men whose views of Christian duty  
Allowed indulgence in such foolishness.

Yet so true of heart and faithful in duty  
to God and man that—

"If I ever win the home in heaven  
For whose sweet rest I ever hope and pray,  
In the great company of the forgiven  
I shall be sure to find old Daniel Gray."  
Josiah Gilbert Holland, *Old Daniel Gray* (1879).

*Gray* (*Duncan*) wooed a young lass called Maggie, but as Duncan looked ask-lent, Maggie "coost her head" and bade



Duncan behave himself. "Duncan fleeced, and Duncan prayed," but Meg was deaf to his pleadings; so Duncan took himself off in dudgeon. This was more than Maggie meant, so she fell sick and like to die. As Duncan "could na be her death," he came forward manfully again, and then "they were crouse [*merry*] and canty bath. Ha, ha! the wooing o't."—R. Burns, *Duncan Gray* (1792).

*Gray (Mary)*, daughter of a country gentleman of Perth. When the plague broke out in 1668, Mary Gray and her friend Bessy Bell retired to an unfrequented spot called Burn Braes, where they lived in a secluded cottage and saw no one. A young gentleman brought them food, but he caught the plague, communicated it to the two ladies, and all three died.—Allan Ramsay, *Bessy Bell and Mary Gray*.

*Gray (Auld Robin)*. Jennie, a Scotch lass, was loved by young Jamie; "but saving a crown, he had naething else besides." To make that crown a pound, young Jamie went to sea, and both were to be for Jennie. He had not been gone many days when Jennie's mother fell sick, her father broke his arm, and their cow was stolen; then auld Robin came forward and maintained them both. Auld Robin loved the lass, and "wi' tears in his 'ee," said, "Jennie, for their sakes, oh, marry me!" Jennie's heart said "nay," for she looked for Jamie back; but her father urged her, and the mother pleaded with her eye, and so she consented. They had not been married above a month when Jamie returned. They met; she gave him one kiss, and though she "gang like a ghaist," she made up her mind, like a brave good lassie, to be a gude wife, for auld Robin was very kind to her (1772).

This ballad was composed by Lady Anne Lindsay, daughter of the earl of Balcarras (afterwards Lady Barnard). It was written to an old Scotch tune called *The Bridegroom Grat when the Sun went down*. Auld Robin Gray was her father's herdsman. When Lady Anne was writing the ballad, and was piling distress on Jennie, she told her sister that she had sent Jamie to sea, made the mother sick, and broken the father's arm, but wanted a fourth calamity. "Steal the cow, sister Anne," said the little Elizabeth; and so "the cow was stolen awa'," and the song completed.

*Grayson (Mrs.)*. Brave wife who, weaponless and alone, when an Indian tries to enter the block-house by an upper window, clamps his wrist to the window sill in such a way that, as his foot slips, he is suspended by it. He hangs thus for a moment, and the wrist breaks. She lets him go, and he falls to ground without.—William Gilmore Simms, *The Yemassee* (1835).

*Graysteel*, the sword of Kol, fatal to its owner. It passed into several hands, and always brought ill-luck with it.—*Icelandic Edda*.

*Gray Swan*. Ship in which a sailor-boy sails away, not to return for twenty years, when he comes back to his mother and incites her to defence of the missing son by feigning to blame him for his twenty years' silence. Her spirited vindication of her darling causes him to discover himself to her.—Alice Cary, *Poems* (1876).

*Great Captain (The)*, Gonsalvo de Cordova, *el Gran Capitan* (1453–1515).

Manuel I. [Comnēnus], emperor of Trebizond, is so called also (1120, 1143–1180).

**Great Cham of Literature**, Dr. Samuel Johnson (1709–1784).

**Great Commoner** (*The*), William Pitt (1759–1806).

**Great Dauphin** (*The*), Louis, the son of Louis XIV. (1661–1711).

\*\*\* The "Little Dauphin" was the duke of Bourgoyne, son of the Great or Grand Dauphin. Both died before Louis XIV.

**Great Duke** (*The*), the duke of Wellington (1769–1852).

Bury the Great Duke

With an empire's lamentation;

Let us bury the Great Duke

To the noise of the mourning of a mighty nation.

Tennyson.

**Great-Head** or CANMORE, Malcolm III. of Scotland (\* 1057–1093).

**Great Heart.** The valiant guide reappears in George Wood's satire, *Modern Pilgrims*, published in 1855.

**Great-heart** (*Mr.*), the guide of Christiana and her family to the Celestial City. Bunyan, *Pilgrim's Progress*, ii. (1685).

**Great Magician** (*The*) or *The Great Magician of the North*, Sir Walter Scott. So called by Professor John Wilson (1771–1832).

**Great Marquis** (*The*), James Graham, marquis of Montrose (1612–1650).

I've told thee how we swept Dundee,

And tamed the Lindsays' pride;

But never have I told thee yet

How the Great Marquis died.

Aytoun.

**Great Marquis** (*The*), Dom Sebastiano

Jose de Carvalho, Marquis de Pombal, greatest of all the Portuguese statesman (1699–1782).

**Great Moralist** (*The*), Dr. Samuel Johnson (1709–1784).

**Great Unknown** (*The*), Sir Walter Scott, who published his *Waverley Novels* anonymously (1771–1832).

**Great Unwashed** (*The*). The artisan class were first so called by Sir W. Scott.

**Greaves** (*Sir Launcelot*), a well-bred young English squire of the George II. period; handsome, virtuous, and enlightened, but crack-brained. He sets out, attended by an old sea-captain, to detect fraud and treason, abase insolence, mortify pride, discourage slander, disgrace immodesty, and punish ingratitude. Sir Launcelot, in fact, is a modern Don Quixote, and Captain Crow is his Sancho Panza. T. Smollett, *The Adventures of Sir Launcelot Greaves* (1760).

Smollett became editor of the *Critical Review*, and an attack in that journal on Admiral Knowles led to a trial for libel. The author was sentenced to pay a fine of £100, and suffer three months imprisonment. He consoled himself in prison by writing his novel of *Launcelot Greaves*. —Chambers, *English Literature*, ii. 65.

**Grecian Daughter** (*The*), Euphrasia, daughter of Evander, a Greek who dethroned Dionysius the Elder, and became king of Syracuse. In his old age he was himself dethroned by Dionysius the Younger, and confined in a dungeon in a rock, where he was saved from starvation by his daughter, who fed him with "the milk designed for her own babe." Timoleon having made himself master of Syracuse, Dionysius accidentally encountered Evander, his prisoner, and was about to

kill him, when Euphrasia rushed forward and stabbed the tyrant to the heart.—A. Murphy, *The Grecian Daughter* (1772).

\*\*\* As an historical drama, this plot is much the same as if the writer had said that James I. (of England) abdicated and retired to St. Germain, and when his son James II. succeeded to the crown, he was beheaded at White hall; for Murphy makes Dionysius the Elder to have been dethroned, and going to Corinth to live (act i.), and Dionysius the Younger to have been slain by the dagger of Euphrasia; whereas Dionysius the Elder never was dethroned, but died in Syracuse at the age of 63; and Dionysius the Younger was not slain in Syracuse, but being dethroned, went to Corinth, where he lived and died in exile.

**Greedy** (*Justice*), thin as a thread paper, always eating and always hungry. He says to Sir Giles Overreach (act iii. 1), "Oh, I do much honor a chine of beef! Oh, I do reverence a loin of veal!" As a justice, he is most venial—the promise of a turkey will buy him, but the promise of a haunch of vension will out-buy him.—Massinger, *A New Way to Pay Old Debts* (1628).

**Greek Church** (*Fathers of the*): Eusebius, Athanasius, Basil "the great," Gregory Nazianzenus, Gregory of Nyssa, Cyril of Jerusalem, Chrysostom, Epiphanius, Cyril of Alexandria, and Ephraim, deacon of Edessa.

**Greeks** (*Last of the*), Philopomen of Megalopolis, whose great object was to infuse into the Achæans a military spirit, and establish their independence (B. C. 252–183).

*Greeks joined Greeks.* Clytus said to

Alexander that Philip was the greater warrior:

I have seen him march,  
And fought beneath his dreadful banner, where  
The boldest at this table would have trembled.  
Nay, frown not, sir, you cannot look me dead;  
When Greeks joined Greeks, then was the tug of war.

N. Lee, *Alexander the Great*, iv. 2 (1678).

\*\*\* Slightly altered into *When Greek meets Greek, then comes the tug of war*. This line of Nathaniel Lee has become a household phrase.

*To play the Greek*, to act like a harlot. When Cressid says of Helen, "Then she's a merry Greek indeed," she means that Helen is no better than a *fille publique*. Probably Shakespeare had his eye upon "fair Hiren," in Peel's play called *The Turkish Mahomet and Hyren the Fair Greek*. "A fair Greek" was at one time a euphemism for a courtesan.

**Green** (*Mr. Paddington*), clerk at Somerset House.

*Mrs. Paddington Green*, his wife.—T. M. Morton, *If I had a Thousand a Year*.

**Green** (*Verdant*), a young man of infinite simplicity, who goes to college, and is played upon by all the practical jokers of *alma mater*. After he has bought his knowledge by experience, the butt becomes the "butter" of juveniles greener than himself. Verdant Green wore spectacles, which won for him the nickname of "Gig-lamps."—Cuthbert Bede [Rev. Edw. Bradley], *Verdant Green* (1860).

**Green** (*Widow*), a rich, buxom dame of 40, who married first for money, and intended to choose her second husband "to please her vanity." She fancied Waller loved her, and meant to make her his wife, but Sir William Fondlove

was her adorer. When the politic widow discovered that Waller had fixed his love on another, she gave her hand to the old beau, Sir William; for if the news got wind of her love for Waller, she would become the laughing-stock of all her friends.—S. Knowles, *The Love-Chase* (1837).

*Green Bird (The)*, a bird that told one everything it was asked. An oracular bird, obtained by Fairstar after the failure of Cherry and her two brothers. It was this bird who revealed to the king that Fairstar was his daughter and Cherry his nephew. Comtesse D'Aunoy, *Fairy Tales* ("Fairstar and Prince Cherry," 1682).

**Green Horse (The)**, the 5th Dragoon Guards (*not* the 5th Dragoons). So called from their green velvet facings.

**Green Howard, (The)**, the 19th Foot. So called from the Hon. Charles Howard, their colonel from 1738 to 1748.

**Green Knight (The)**, Sir Pertolope (3 *syl.*), called by Tennyson "Evening Star" or "Hesperus." He was one of the four brothers who kept the passages of Castle Perilous, and was overthrown by Sir Gareth.—Sir T. Malory, *History of Prince Arthur*, i. 127 (1470); Tennyson, *Idylls* ("Gareth and Lynette").

\*\*\* Tennyson in his "Gareth and Lynette" chooses to call the *Green Knight* "Evening Star," and the *Blue Knight* "Morning Star." In the old romance the combat with the "Green Knight" was at *dawn*, and with the "Blue Knight" at *sunset*.—See *Notes and Queries* (February 16, 1878).

*Green Knight (The)*, a pagan knight,

who demanded Fezon in marriage, but being overcome by Orson, was obliged to resign his claim.—*Valentine and Orson* (fifteenth century).

**Green Linnets**, the 39th Foot. Their facings are green.

**Green Man (The)**. The man who used to let off fireworks was so called in the reign of James I.

Have you any squibs, any green man in your shows?—John Kirke [R. Johnson], *The Seven Champions of Christendom* (1617).

*Green Man (The)*, a gentleman's game-keeper, at one time clad in green.

But the green man shall I pass by unsung? . . . A squire's attendant clad in keeper's green.

Crabbe, *Borough* (1810).

**Greenhalgh**, messenger of the earl of Derby.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

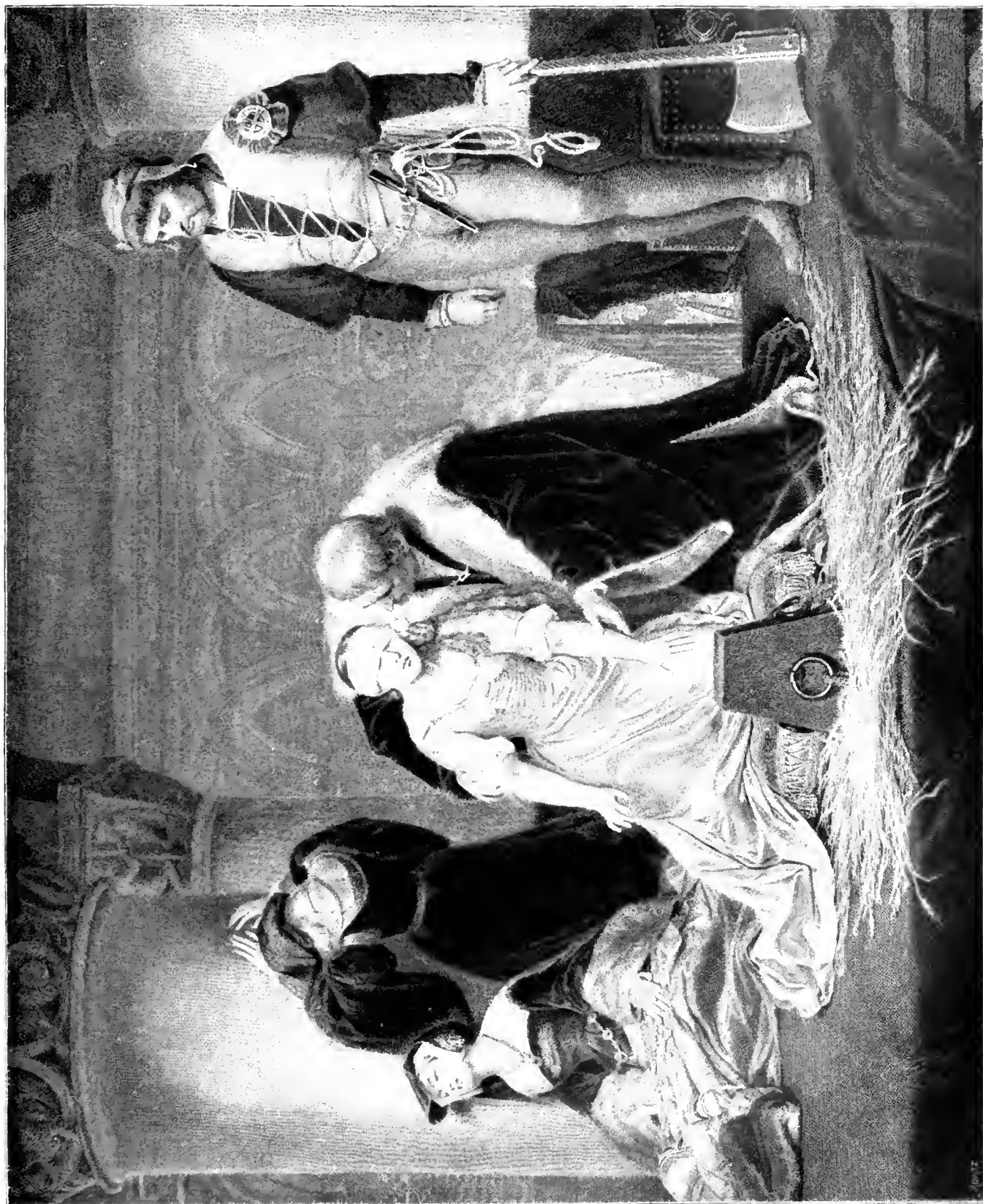
**Greenhorn (Mr. Gilbert)**, an attorney, in partnership with Mr. Gabriel Grinder-son.

*Mr. Gernigo Greenhorn*, father of Mr. Gilbert.—Sir W. Scott, *The Antiquary* (time, George III.).

**Greenleaf (Gilbert)**, the old archer at Douglas Castle.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

**Gregory**, a faggot-maker of good education, first at a charity school, then as waiter on an Oxford student, and then as the fag of a travelling physician. When compelled to act the doctor, he says the disease of his patient arises from "*propria quæ maribus tribuuntur mascula dicas, ut sunt divorum, Mars, Bacchus, Apollo, virorum.*" And when Sir Jasper says, "I always thought till now that the heart is on the left side and the liver on the





THE EXECUTION OF LADY JANE GREY.





Here £15,000 at one clap goes  
 Instead of sugar; Gresham drinks the pearl  
 Unto his queen and mistress. Pledge it lords.  
     Heywood, *If You Know not Me,*  
     *You Know Nobody.*

\*\*\* It is devoutly to be hoped that Sir Thomas was above such absurd vanity. Very well for Queen Cleopatra, but more than ridiculous in such an imitation.

*Gresham and the Grasshopper.* There is a vulgar tradition that Sir Thomas Gresham was a foundling, and that the old beldame who brought him up was attracted to the spot where she found him, by the loud chirping of a grasshopper.

\*\*\* This tale arose from the grasshopper, which forms the crest of Sir Thomas.

*To Sup with Sir Thomas Gresham*, to have no supper. Similarly, "to dine with Duke Humphrey," is to have nowhere to dine. The Royal Exchange was at one time a common lounging-place for idlers.

Tho' little coin thy purseless pockets line,  
 Yet with great company thou'rt taken up;  
 For often with Duke Humphrey thou dost dine,  
 And often with Sir Thomas Gresham sup.  
 Hayman, *Quidlibet* (Epigram on a loafer, 1628).

**Gretchen.** Viragoish wife of *Rip Van Winkle*, in Washington Irving's story of that name.

*Gretchen*, a German diminutive of Margaret; the heroine of Goethe's *Faust*. Faust meets her on her return from church, falls in love with her, and at last seduces her. Overcome with shame, Gretchen destroys the infant to which she gives birth, and is condemned to death. Faust attempts to save her; and, gaining admission to the dungeon, finds her huddled on a bed of straw, singing wild snatches of ballads, quite insane. He tries to induce her to flee with him, but in

vain. At daybreak Gretchen dies, and Faust is taken away.

Gretchen is a perfect union of homeliness and simplicity, though her love is strong as death; yet is she a human woman throughout, and never a mere abstraction. No other character ever drawn takes so strong a hold on the heart.

**Greth'el** (*Gammer*), the hypothetical narrator of the tales edited by the brothers Grimm.

\*\*\* Said to be Frau Viehmänin, wife of a peasant in the suburbs of Hessê Cassel, from whose mouth the brothers transcribed the tales.

**Grey** (*Lady Jane*), a tragedy by N. Rowe, (1715).

In *French*, Laplace (1745), Mde. de Staël (1800), Ch. Brifaut (1812), and Alexandre Soumet (1844), produced tragedies on the same subject. Paul Delaroche has a fine picture called "Le Supplice de Jane Grey" (1835).

**Gribouille**, the wiseacre who threw himself into a river that his clothes might not get wetted by the rain.—*A French Proverbial Saying.*

**Gride** (*Arthur*), a mean old usurer, who wished to marry Madeline Bray, but Madeline loved Nicholas Nickleby, and married him. Gride was murdered.—C. Dickens, *Nicholas Nickleby* (1838).

**Grier** (*Mrs.*), straight-laced pietist, who says "if she didn't think the heathen would be lost she wouldn't see the use of the plan of salvation."—Margaret Deland, *John Ward, Preacher.*

**Grieux** (*le chevalier de*), the hero of a

French novel by the Abbé Antoine François Prévost (1697–1763). The passionate love of the hero, the Chevalier de Grioux, for Manon, leads him into a hundred dangers, the consequences of her frivolity and inconstancy. But he dares and suffers all for her sake, and at last, when she is sent into shameful exile by the authorities, he follows her, shares her privations, and remains with her till she dies.

**Grieve** (*Jockie*), landlord of an ale-house near Charlie's Hope.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Griffin** (*Allan*), landlord of the Griffin inn, at Perth.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

**Griffin-feet**, the mark by which the Desert Fairy was known in all her metamorphoses.—Comtesse D'Aunoy, *Fairy Tales* ("The Yellow Dwarf," 1682).

**Griffiths** (*Old*), steward of the earl of Derby.—Sir W. Scott, *Peveril of the Peak* (time Charles II.).

*Griffiths* (*Samuel*), London agent of Sir Arthur Darsie Redgauntlet.—Sir W. Scott, *Redgauntlet* (time George III.).

**Griflet** (*Sir*), knighted by King Arthur at the request of Merlin, who told the king that Sir Griflet would prove "one of the best knights of the world, and the strongest man of arms.—Sir T. Malory, *History of Prince Arthur*, i. 20 (1470).

**Griggsby's Station**. Old home of a newly-made rich family, for which they pine,—

"In a great big house with eyarpets on the stairs  
And the pump right in the kitchen."

\* \* \* \* \*

"Let's go a-visitin' back to Griggsby Station.  
Back where they's nothin' aggervatin' any  
more,  
Shet away safe in the woods around the old lo-  
cation,  
Back where we ust to be 'so happy an' so pore."  
James Whitcomb Reilly, *Afterwhiles* (1888).

**Grildrig**, a mannikin.

She gave me the name "Grildrig," which the family took up, and afterwards the whole kingdom. The word imports what the Latin calls *manunculus*, the Italian *homunculeton*, and the English *mannikin*.—Dean Swift, *Gulliver's Travels* ("Voyage to Brobdingnag," 1726).

**Grim**, a fisherman who rescued, from a boat turned adrift, an infant named Habloc, whom he adopted and brought up. This infant was the son of the king of Denmark, and when restored to his royal father, the fisherman, laden with rich presents, built the village, which he called after his own name, *Grims-by* or "Grim's town."

\*\*\* The ancient seal of the town contained the names of "Gryme" and "Habloc."

*Grim* (*Giant*), a huge giant, who tried to stop pilgrims on their way to the Celestial City. He was slain by Mr. Greatheart.—Bunyan, *Pilgrim's Progress*, ii. (1684).

**Grimalkin**, a cat, the spirit of a witch. Any witch was permitted to assume the body of a cat nine times. When the "first Witch" (in *Macbeth*) hears a cat mew, she says, "I come, Grimalkin" (act i. sc. 1).

**Grime**, the partner of Item the usurer. It is to Grime that Item appeals when he wants to fudge his clients. "Can we do so, Mr. Grime?" brings the stock answer, "Quite impossible, Mr. Item."—Holcroft, *The Deserted Daughter* (1784), altered into *The Steward*.

**Grimes** (*Peter*) the drunken thievish son of a steady fisherman. He had a boy, whom he killed by ill-usage, and two others he made away with; but escaped conviction through defect of evidence. As no one would live with him, he turned mad, was lodged in the parish poor-house, confessed his crimes in delirium, and died.—Crabbe, *Borough*, xxii, (1810).

**Grimesby** (*Gaffer*), an old farmer at Marlborough.—Sir. W. Scott, *Kenilworth* (time, Elizabeth).

**Grimwig**, an irascible old gentleman, who hid a very kind heart under a rough exterior. He was Mr. Brownlow's great friend, and was always declaring himself ready to "eat his head" if he was mistaken on any point on which he passed an opinion.—C. Dickens, *Oliver Twist* (1837).

**Grinderson** (*Mr. Gabriel*), partner of Mr. Greenhorn. They are the attorneys who press Sir Arthur Wardour for the payment of debts. Sir. W. Scott, *The Antiquary* (time, George III.).

**Grip**, the clever raven of Barnaby Rudge. During the Gordon riots it learnt the cry of "No Popery!" Other of its phrases were: "I'm a devil!" "Never say die!" "Polly, put the kettle on!" etc.—C. Dickens, *Barnaby Rudge* (1841).

**Gripe** (1 *syl.*), a scrivener, husband of Clarissa, but with a *tendre* for Araminta, the wife of his friend Moneytrap. He is a miserly, money-loving, pig-headed hunk, but is duped out of £250 by his foolish liking for his neighbor's wife.—Sir John Vanbrugh, *The Confederacy* (1695).

**Gripe** (1 *syl.*), the English name of Géronte, in Otway's version of Molière's comedy of *Les Fourberies de Scapin*. His

daughter, called in French, Hyacinthe, is called "Clara," and his son Leandre is Anglicized into "Leander."—Th. Otway, *The Cheats of Scapin*.

**Gripe** (*Sir Francis*), a man of 64, guardian of Miranda, an heiress, and father of Charles. He wants to marry his ward for the sake of her money, and as she cannot obtain her property without his consent to her marriage, she pretends to be in love with him, and even fixes the day of espousals. "Grady," quite secure that he is the man of her choice, gives his consent to her marriage, and she marries Sir George Airy, a man of 24. The old man laughs at Sir George, whom he fancies he is duping, but he is himself the dupe all through.—Mrs. Centlivre, *The Busy Body* (1709).

December 2, 1790, Munden made his bow to the Covent Garden audience as Sir Francis Gripe.—*Memoir of J. S. Munden* (1832).

**Gripus**, a stupid, venal judge, uncle of Alemēna, and the betrothed of Phædra (Alemēna's waiting-maid), in Dryden's comedy of *Amphitryon*. Neither Gripus nor Phædra is among the *Dramatis personæ* of Molière's comedy of *Amphitryon*.

**Grisilda** or **Griselda**, the model of patience and submission, meant to allegorize the submission of a holy mind to the will of God. Grisilda was the daughter of a charcoal-burner, but became the wife of Walter, marquis of Saluzzo. Her husband tried her, as God tried Job, and with the same result: (1) He took away her infant daughter, and secretly conveyed it to the queen of Pa'via to be brought up, while the mother was made to believe that it was murdered. (2) Four years later she had a son, which was also taken from her, and was sent to be brought up with his sister. (3) Eight years later, Grisilda was divorced, and sent back to

her native cottage, because her husband, as she was told, intended to marry another. When, however, Lord Walter saw no indication of murmuring or jealousy, he told Grisilda that the supposed rival was her own daughter, and her patience and submission met with their full reward.—Chaucer, *Canterbury Tales* ("The Clerk's Tale," 1388).

**Griskinis'sa**, wife of Artaxaminous, king of Utopia. The king felt in doubt, and asked his minister of state this knotty question:

Shall I my Griskiniss's charms forego,  
Compel her to give up the royal chair,  
And place the rosy Distaffina there?

The minister reminds the king that Distaffina is betrothed to his general.

And would a king his general supplant?  
I can't advise, upon my soul I can't.

W. B. Rhodes, *Bombastes Furioso* (1790).

**Grissel** or **Grizel**. Octavia, the wife of Mark Antony, and sister of Augustus, is called the "patient Grizel of Roman story." Forms of the name Griselda.

For patience she will prove a second Grissel. Shakespeare, *Taming of the Shrew*, act iii. sc. 1 (1594).

**Griz'el Dal'mahoy** (*Miss*), the seamstress.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

**Griz'zie**, maid-servant to Mrs. Saddle-tree.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

**Grizzie**, one the servants of the Rev. Josiah Gargill.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

**Griz'zle**, chambermaid at the Golden Arms inn, at Kippletringan.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Grizzle** (*Lord*), the first peer of the realm in the court of King Arthur. He is in love with the Princess Huncamunca, and as the lady is promised in marriage to the valiant Tom Thumb, he turns traitor, and "leads his rebel rout to the palace gate." Here Tom Thumb encounters the rebels, and Glumdalca, the giantess, thrusts at the traitor, but misses him. Then the "pigmy giant-killer" runs him through the body. The black cart comes up to drag him off, but the dead man tells the carter he need not trouble himself, as he intends "to bear himself off," and so he does.—*Tom Thumb*, by Fielding the novelist (1730), altered by Kane O'Hara, author of *Midas* (1778).

**Groat'settar** (*Miss Clara*), niece of the old lady Glowrowrum, and one of the guests at Burgh Westra.

*Miss Maddie Groatsett*, niece of the old lady Glowrowrum, and one of the guests at Burgh Westra.—Sir W. Scott, *The Pirate* (time, William III.).

**Groffar'ius**, king of Aquitania, who resisted Brute, the mythical great-grandson of Æneas, who landed there on his way to Britain.—M. Drayton, *Polyolbion*, i. (1612).

**Gronovius**, father and son, critics and humanists (father, 1611–1671; son, 1645–1716).

I have more satisfaction in beholding you than I should have in conversing with Grævius and Gronovius. I had rather possess your approbation than that of the elder Scaliger.—Mrs. Cowley, *Who's the Dupe?* i. 3.

(Scaliger, father (1484–1558), son (1540–1609), critics and humanists).

**Groom** (*Squire*), "a downright, English, Newmarket, stable-bred gentleman-jockey, who, having ruined his finances by dogs,

grooms, cocks, and horses . . . thinks to retrieve his affairs by a matrimonial alliance with a City fortune" (canto i. 1). He is one of the suitors of Charlotte Goodchild; but, supposing the report to be true that she has lost her money, he says to her guardian:

"Hark ye! Sir Theodore; I always make my match according to the weight my thing can carry. When I offered to take her into my stable, she was sound and in good case; but I hear her wind is touched. If so, I would not back her for a shilling. Matrimony is a long course, . . . and it won't do.—C. Macklin, *Love à la Mode* ii. 1 (1779).

This was Lee Lewes's great part [1740–1803]. One morning at rehearsal, Lewes said something not in the play. "Hoy, hoy!" cried Macklin; "what's that? what's that?" "Oh," replied Lewes, "'tis only a bit of my nonsense." "But," said Macklin, gravely, "I like my nonsense, Mr. Lewes, better than yours."—J. O'Keefe.

**Grotto of Eph'esus.** Near Ephesus was a grotto containing a statue of Diana, to which was attached a pipe of reeds. If a young woman, charged with dishonor, entered this grotto, and the reed gave forth *musical* sounds, she was declared to be a pure virgin; but if it gave forth *hideous noises*, she was denounced and never seen more. Corinna put the grotto to the test, at the desire of Glaucón of Lesbos, and was never seen again by the eye of man.—E. Bulwer Lytton, *Tales of Miletus*, iii. (See CHASTITY, for other tests.)

**Groveby** (*Old*), of Gloomstock Hall, aged 65. He is the uncle of Sir Harry Groveby. Brusque, hasty, self-willed, but kind-hearted.

*Sir Harry Groveby*, nephew of old Groveby, engaged to Maria "the maid of the Oaks."—J. Burgoyne, *The Maid of the Oaks*.

**Groves** (*Jem*), landlord of the Valiant

Soldier, to which was attached "a good dry skittle-ground."—C. Dickens, *The Old Curiosity Shop*, xxix. (1840).

**Grub** (*Jonathan*), a stock broker, weighted with the three plagues of life—a wife, a handsome marriageable daughter, and £100,000 in the Funds, "any one of which is enough to drive a man mad; but all three to be attended to at once is too much."

*Mrs. Grub*, a wealthy city woman, who has moved from the east to the fashionable west quarter of London, and has abandoned merchants and tradespeople for the gentry.

*Emily Grub*, called *Milly*, the handsome daughter of Jonathan. She marries Captain Bevil of the Guards.—O'Brien, *Cross Purposes*.

**Grub'binol**, a shepherd who sings with Bumkinet a dirge on the death of Blouzelinda.

Thus wailed the louts in melancholy strain,  
Till bonny Susan sped across the plain;  
They seized the lass, in apron clean arrayed,  
And to the ale-house forced the willing maid;  
In ale and kisses they forgot their cares,  
And Susan, Blouzelinda's loss repairs.

Gay, *Pastoral*, v. (1714),

(An imitation of Virgil's *Ecl.*, v. "Daphnis.")

**Gru'dar and Bras'solis.** Cairbar and Grudar both strove for a spotted bull "that lowed on Golbun Heath," in Ulster. Each claimed it as his own, and at length fought, when Grudar fell. Cairbar took the shield of Grudar to Brassolis, and said to her, "Fix it on high within my hall; 'tis the armor of my foe;" but the maiden, "distracted, flew to the spot, where she found the youth in his blood," and died.

Fair was Brassolis on the plain. Stately was Grudar on the hill.—Ossian, *Fingal*, I.

**Grueby** (*John*), servant to Lord George Gordon. An honest fellow, who remained faithful to his master to the bitter end. He twice saved Haredale's life; and, although living under Lord Gordon and loving him, detested the crimes into which his master was betrayed by bad advice and false zeal.—C. Dickens, *Barnaby Rudge* (1841).

**Grugeon**, one of Fortunio's seven attendants. His gift was that he could eat any amount of food without satiety. When Fortunio first saw him, he was eating 60,000 loaves for his breakfast.—Comtesse D'Aunoy, *Fairy Tales* ("Fortunio," 1682).

**Grum'ball** (*The Rev. Dr.*), from Oxford, a papist conspirator with Redgauntlet.—Sir W. Scott, *Redgauntlet* (time, George III.)

**Grumbo**, a giant in the tale of *Tom Thumb*. A raven having picked up Tom Thumb, dropped him on the flat roof of the giant's castle. When old Grumbo went there to sniff the air, Tom crept up his sleeve; the giant, feeling tickled, shook his sleeve, and Tom fell into the sea below. Here he was swallowed by a fish, and the fish, being caught, was sold for King Arthur's table. It was thus that Tom got introduced to the great king, by whom he was knighted.

**Grumio**, one of the servants of Petruchio.—Shakespeare, *Taming of the Shrew* (1594).

**Grundy** (*Mrs.*). Dame Ashfield, a farmer's wife, is jealous of a neighboring farmer named Grundy. She tells her

husband that Farmer Grundy got five shillings a quarter more for his wheat than they did; that the sun seemed to shine on purpose for Farmer Grundy; that Dame Grundy's butter was the crack butter of the market. She then goes into her day-dreams, and says, "If our Nelly were to marry a great baronet, I wonder what Mrs. Grundy would say?" Her husband makes answer:

"Why dan't thee letten Mrs. Grundy alone? I do verily think when thee goest to t'other world, the vurst question thee'll ax 'ill be, if Mrs. Grundy's there?"—Th. Morton, *Speed the Plough*, i. 1 (1798).

**Gryll**, one of those changed by Acras'ia into a hog. He abused Sir Guyon for disenchanting him; whereupon the palmer said to the knight, "Let Gryll be Gryll, and have his hoggish mind."—Spenser, *Faëry Queen*, ii. 12 (1590).

Only a target light upon his arm

He careless bore, on which old Gryll was drawn,

Transformed into a hog.

Phin. Fletcher, *The Purple Island*, vii. (1633).

**Gryphon**, a fabulous monster, having the upper part like a vulture or eagle, and the lower part like a lion. Gryphons were the supposed guardians of gold-mines, and were in perpetual strife with the Arimas'pians, a people of Scythia, who rifled the mines for the adornment of their hair.

As when a gryphon thro' the wilderness,  
With winged course, o'er hill or moory dale,  
Pursues the Arimas'pian, who, by stealth,  
Had from his wakeful custody purloined  
The guarded gold.

Milton, *Paradise Lost*, ii. 943, etc. (1665).

*The Gryphon*, symbolic of the divine and human union of Jesus Christ. The fore part of the gryphon is an eagle, and the hinder part a lion. Thus Dantê saw in purgatory the car of the Church drawn by



a gryphon.—Dantê, *Purgatory*, xxix. (1308).

**Guadia'na**, the 'squire of Durandartê, changed into a river of the same name. He was so grieved at leaving his master that he plunged instantaneously under ground, and when obliged to appear "where he might be seen, he glided in sullen state to Portugal."—Cervantes, *Don Quixote*, II. ii. 6 (1615).

**Gualber'to** (*St.*), heir of Valdespe'sa, and brought up with the feudal notion that he was to be the avenger of blood. Anselmo was the murderer he was to lie in wait for, and he was to make it the duty of his life to have blood for blood. One day, as he was lying in ambush for Anselmo, the vesper bell rang, and Gualberto (3 *syl.*) fell in prayer, but somehow could not pray. The thought struck him that if Christ died to forgive sin, it could not be right in man to hold it beyond forgiveness. At this moment Anselmo came up, was attacked, and cried for mercy. Gualberto cast away his dagger, ran to the neighboring convent, thanked God he had been saved from blood-guiltiness, and became a hermit noted for his holiness of life.—Southey, *St. Gualberto*.

**Gua'rini** (*Philip*), the 'squire of Sir Hugo de Lacy.—Sir W. Scott, *The Betrothed* (time, Henry II.).

**Guari'nos** (*Admiral*), one of Charlemagne's paladins, taken captive at Roncesvallês. He fell to the lot of Marlo'tês, a Moslem, who offered him his daughter in marriage, if he would become a disciple of the Arabian prophet. Guarinos refused, and was kept in a dungeon for seven years, when he was liberated, that he might take part in a joust. The admiral

then stabbed the Moor to his heart, and, vaulting on his gray horse, Treb'ozond, escaped to France.

**Gu'drun**, a lady married to Sigurd by the magical arts of her mother; and on the death of Sigurd to Atli, (*Attila*), whom she hated for his fierce cruelty, and murdered. She then cast herself into the sea, and the waves bore her to the castle of King Jonakun, who became her third husband.—*Edda* of Sâmund Sigfusson (1130).

*Gudrun*, a model of heroic fortitude and pious resignation. She was the daughter of King Hettel (*Attila*), and the betrothed of Herwig, king of Heligoland, but was carried off by Harmuth, king of Norway, who killed Hettel. As she refused to marry Harmuth, he put her to all sorts of menial work. One day, Herwig appeared with an army, and having gained a decisive victory, married Gudrun, and at her intercession pardoned Harmuth the cause of her great misery.—*A North-Saxon Poem* (thirteenth century).

**Gu'd'yill** (*Old John*), butler to Lady Belenden.—Sir W. Scott, *Old Mortality* (time, Charles II.).

**Guelph'o** (3 *syl.*), son of Actius IV. Marquis d'Este and of Cunigunda (a German). Guelpho was the uncle of Rinaldo, and next in command to Godfrey. He led an army of 5000 men from Carynthia, in Germany, to the siege of Jerusalem, but most of them were cut off by the Persians. Guelpho was noted for his broad shoulders and ample chest.—Tasso, *Jerusalem Delivered*, iii. (1575).

**Guen'dolen** (3 *syl.*), a fairy whose mother was a human being. King Arthur



fell in love with her, and she became the mother of Gyneth. When Arthur deserted the frail fair one, she offered him a parting cup; but as he took it in his hands, a drop of the liquor fell on his horse and burnt it so severely that it "lept twenty feet high," ran mad, and died. Arthur dashed the cup on the ground, whereupon it set fire to the grass and consumed the fairy palace. As for Guendolen, she was never seen afterwards.—Sir W. Scott, *The Bridal of Triermain*, i. 2 ("Lyulph's Tales," 1813).

**Guendolœ'na**, wife of Loerin (eldest son of Brute, whom he succeeded), and daughter of Cori'neus (3 *syl.*). Being divorced, she retired to Cornwall, and collected an army, which marched against Loerin, who "was killed by the shot of an arrow." Guendolœna now assumed the reins of government, and her first act was to throw Estrildis (her rival) and her daughter Sabre, into the Severn, which was called Sabri'na or Sabren from that day.—Geoffrey, *British History*, ii. 4, 5 (1142.)

**Guenever** or **Guinever**, a corrupt form of *Guanhuma'ra* (4 *syl.*), daughter of King Leodegrance, of the land of Camelyard. She was the most beautiful of women, was the wife of King Arthur, but entertained a criminal attachment for Sir Launcelot du Lac. Respecting the latter part of the queen's history, the greatest diversity occurs. Thus Geoffrey says :

King Arthur was on his way to Rome. . . when news was brought him that his nephew Mordred, to whose care he had entrusted Britain had. . . set the crown upon his own head; and that the queen Guanhumara had wickedly married him. . . When King Arthur returned and put Mordred and his army to flight. . . the queen fled from York to the City of Legions [*Newport in South Wales*], where she resolved to

lead a chaste life among the nuns of Julius the martyr.—*British History*, xi. 1 (1142).

Another version is, that Arthur, being informed of the adulterous conduct of Launcelot, went with an army to Bentwick (*Brittany*), to punish him. That Mordred (his son by his own sister), left as regent, usurped the crown, proclaimed that Arthur was dead, and tried to marry Guenever, the queen; but she shut herself up in the Tower of London, resolved to die rather than marry the usurper. When she heard of the death of Arthur, she "stole away" to Almesbury, "and there she let make herself a nun, and wore white cloaths and black." And there lived she "in fasting, prayers and almsdeeds, that all marvelled at her virtuous life."—Sir T. Malory, *History of Prince Arthur*, iii, 161–170 (1470).

\*.\* For Tennyson's version, see GUINEVERE.

**Guene'vra** (3 *syl.*), wife of Necetaba'nus, the dwarf, at the cell of the hermit of Engaddi.—Sir W. Scott, *The Talisman* (time, Richard I.).

**Guenn**. Beautiful Breton peasant, haughty and gay, who refuses to sit as a model to the artists who haunt the region, until Hamor prevails over her scruples. Up to now, her love for her deformed brother has been the strongest passion of her strong nature. The love she learns to feel for Hamor masters all else, and when convinced that it is hopeless she grows desperate. She is "found drowned."—Blanche Willis Howard, *Guenn*.

**Guer'inor** **Gueri'no**, son of Millon, king of Alba'nia. On the day of his birth his father was dethroned, but the child was rescued by a Greek slave, who brought it up and surnamed it *Meschi'no* or "the Wretched." When grown to man's estate

Guerin fell in love with the princess Elizena, sister of the Greek emperor, who held his court at Constantinople.—*An Italian Romance*.

**Guesclin's Dust a Talisman.** Guesclin, or rather Du Guesclin, constable of France, laid siege to Châteauneuf-de-Randan, in Auvergne. After several assaults the town promised to surrender if not relieved within fifteen days. Du Guesclin died in this interval, but the governor of the town came and laid the keys of the city on the dead man's body, saying he resigned the place to the hero's ashes (1380).

France. . . demands his bones [*Napoleon's*],  
To carry onward in the battle's van,  
To form, like Guesclin's dust, her talisman.  
Byron, *Age of Bronze*, iv. (1821).

**Gugner**, Odin's spear, which never failed to hit. It was made by the dwarf Eitri.—*The Eddas*.

**Guide'rius**, eldest son of Cym'beline, (3 *syl.*), king of Britain, and brother of Arvir'agus. They were kidnapped in infancy by Belarius, out of revenge for being unjustly banished, and were brought up by him in a cave. When grown to manhood, Belarius introduced them to the king and told their story; whereupon Cymbeline received them as his sons, and Guide'rius succeeded him on the throne.—Shakespeare, *Cymbeline* (1605).

Geoffrey calls Cymbeline "Kymbelinus, son of Tenuantius;" says that he was brought up by Augustus Cæsar, and adds, "In his days was born our Lord Jesus Christ." Kymbeline reigned ten years, when he was succeeded by Guiderius. The historian says that Kymbeline *paid* the tribute to the Romans, and that it was Guiderius who refused to do so, "for which reason Claudius the emperor marched

against him, and he was killed by Hamo."—*British History*, iv. 11, 12, 13 (1142).

**Guido**, "the Savage," son of Amon and Constantia. He was the younger brother of Rinaldo. Being wrecked on the coast of the Am'azons, he was compelled to fight their ten male champions, and having slain them all, to marry ten of the Amazons. From this thralldom Guido made his escape, and joined the army of Charlemagne.—Ariosto, *Orlando Furioso* (1516).

**Guido** [FRANCESCHINI], a reduced nobleman, who tried to repair his fortune by marrying Pompilia, the putative child of Pietro and Violantê. When the marriage was accomplished, and the money secure, Guido ill-treated the putative parents; and Violantê, in revenge, declared that Pompilia was not their child at all, but the offspring of a Roman wanton. Having made this declaration, she next applied to the law-courts for the recovery of the money. When Guido heard this tale, he was furious, and so ill-treated his child-wife that she ran away, under the protection of a young canon. Guido pursued the fugitives, overtook them, and had them arrested; whereupon the canon was suspended for three years, and Pompilia sent to a convent. Here her health gave way, and as the birth of a child was expected, she was permitted to leave the convent and live with her putative parents. Guido, having gained admission, murdered all three, and was himself executed for the crime.—R. Browning, *The Ring and the Book*.

**Guild** (*Engineer*), who, in passing through Providence at night, was wont to give a signal to his wife which meant—

"To my trust true,  
So, love to you!  
Working or waiting, good night!"

One night the whistle was not heard.

"Guild lay under his engine dead."—Francis Bret Harte, *Guild's Signal*.

**Guil'denstern**, one of Hamlet's companions, employed by the king and queen to divert him, if possible, from his strange and wayward ways.—Shakespeare, *Hamlet* (1596).

Rosenerantz and Guildenstern are favorable examples of the thorough-paced time-serving court knave . . . ticketed and to be hired for any hard or dirty work.—Cowden Clarke.

**Guillotine** (3 syl.). So named from Joseph Ignace Guillotin, a French physician, who proposed its adoption, to prevent unnecessary pain. Dr. Guillotin did not invent the guillotine, but he improved the Italian machine (1791). In 1792 Antoine Louis introduced further improvements, and hence the instrument is sometimes called *Louisette*, or *Louison*. The original Italian machine was called *mannaja*; it was a clumsy affair, first employed to decapitate Beatrice Cenci, in Rome, A. D. 1600.

It was the popular theme for jests. It was [called *La mère Guillotine*], the "sharp female," the "best cure for headache." It "infallibly prevented the hair from turning grey." It "imparted a peculiar delicacy to the complexion." It was the "national razor," which shaved close. Those "who kissed the guillotine, looked through the little window and sneezed into the sack." It was the sign of "the regeneration of the human race." It "superseded the cross." Models were worn [as ornaments].—C. Dickens, *A Tale of Two Cities*, iii. 4 (1859).

**Guinart** (*Roque*), whose true name was Pedro Rocha Guinarda, chief of a band of robbers who levied black mail in the mountainous districts of Catalonia. He is introduced by Cervantes in his tale of *Don Quixote*.

**Guinea** (*Adventures of a*), a novel by

Charles Johnstone (1761). A guinea, as it passes into different hands, is the historian of the follies and vices of its master for the time being; and thus a series of scenes and personages is made to pass before the reader, somewhat in the same manner as in *The Devil upon Two Sticks* and in *The Chinese Tales*.

**Guin'ever** (3 syl.). So Tennyson spells the name of Arthur's queen in his *Idylls*. He tells us of the liaison between her and "Sir Lancelot," and says that Mordred, having discovered this familiarity, "brought his creatures to the basement of the tower for testimony." Sir Lancelot flung the fellow to the ground, and instantly took to horse; while Guinevere fled to the nunnery at Almesbury. Here the king took leave of her; and when the abbess died, the queen was appointed her successor, and remained head of the establishment for three years, when she also died.

\*\*\* It will be seen that Tennyson departs from the *British History*, by Geoffrey, and the *History of Prince Arthur* as edited by Sir T. Malory. (See GUENEVER.)

**Guiomar**, mother of the vain-glorious Duar'te.—Beaumont and Fletcher, *The Custom of the Country* (1647).

**Guiscardo**, the 'squire, but previously the page, of Tancred, king of Salerno. Sigismunda, the king's daughter, loved him, and clandestinely married him. When Tancred discovered it, he ordered the young man to be waylaid and strangled. He then went to his daughter's chamber, and reproved her for loving a base-born "slave." Sigismunda boldly defended her choice, but next day received a human heart in a golden casket. It needed no

prophet to tell her what had happened, and she drank a draught of poison. Her father entered just in time to hear her dying request that she and Guiscardo might be buried in the same tomb. The royal father

Too late repented of his cruel deed,  
One common sepulchre for both decreed;  
Intombed the wretched pair in royal state,  
And on their monument inscribed their fate.  
Dryden, *Sigismunda and Guiscardo*  
(from Boccaccio).

**Guise** (*Henri de Lorraine, duc de*) commenced the Massacre of St. Bartholomew by the assassination of Admiral Coligny [*Colleen'ye*]. Being forbidden to enter Paris, by order of Henri III., he disobeyed the injunction, and was murdered (1550-1588).

\*\* Henri de Guise has furnished the subject of several tragedies. In *English* we have *Guise, or the Massacre of France*, by John Webster (1620); *The Duke of Guise*, by Dryden and Lee. In *French* we have *Etats de Blois (the Death of Guise)*, by François Raynouard (1814).

**Guis'la** (2 syl.). sister of Pelayo, in love with Numac'ian, a renegade. "She inherited her mother's leprous taint." Brought back to her brother's house by Adosinda, she returned to the Moor, "cursing the meddling spirit that interfered with her most shameless love."—Southey, *Roderick, Last of the Goths* (1814).

**Gui'zor** (2 syl.), groom of the Saracen Pollentê. His "scalp was bare, betraying his state of bondage." His office was to keep the bridge on Pollentê's territory, and to allow no one to pass without paying "the passage penny." This bridge was full of trap-doors, through which travellers were apt to fall into the river

below. When Guizor demanded toll of Sir Artëgal, the knight gave him a "stunning blow, saying, 'Lo! there's my hire;'" and the villain dropped down dead.—Spenser, *Faëry Queen*, v. 2 (1596).

\*\* Upton conjectures that "Guizor" is intended for the Duc de Guise, and his master "Pollentê" for Charles IX. of France, both notorious for the St. Bartholomew Massacre.

**Gulbey'az**, the sultana. Having seen Juan amongst Lambro's captives, "passing on his way to sale," she caused him to be purchased, and introduced into the harem in female attire. On discovering that he preferred Dudù, one of the attendant beauties, to herself, she commanded both to be sewed up in a sack, and cast into the Bosphorus. They contrived, however, to make their escape.—Byron, *Don Juan*, vi. (1824).

**Gul'chenraz**, surnamed "Gundogdi" ("morning"), daughter of Malek-al-salem, king of Georgia, to whom Fum-Hoam, the mandarin, relates his numerous and extraordinary transformations, or rather metempsychoses.—T. S. Gueulette, *Chinese Tales*, (1723).

**Gul'chenrouz**, son of Ali Hassan (brother of the Emir Fakreddin); the "most delicate and lovely youth in the whole world." He could "write with precision, paint on vellum, sing to the lute, write poetry, and dance to perfection; but could neither hurl the lance nor curb the steed." Gulchenrouz was betrothed to his cousin Nouron'ihar, who loved "even his faults;" but they never married, for Nouronihar became the wife of the Caliph Vathek.—W. Beckford, *Vathek* (1784).

Even beggars, in soliciting alms, will give utterance to some appropriate passage from the *Gulistan*.—J. J. Grandville.

**Gul'liver** (*Lemuel*), first a surgeon, then a sea-captain of several ships. He gets wrecked on the coast of Lilliput, a country of pygmies. Subsequently he is thrown among the people of Brobdingnag, giants of tremendous size. In his next voyage he is driven to Lapu'ta, an empire of quack pretenders to science and knavish projectors. And in his fourth voyage he visits the Houyhnhnms [*Whin'nms*], where horses are the dominant powers.—Dean Swift, *Travels in Several Remote Nations . . . by Lemuel Gulliver* (1726).

**Gulna'rê** (3 *syl.*), daughter of Faras'chê (3 *syl.*), whose husband was king of an under-sea empire. A usurper drove the king, her father, from his throne, and Gulnarê sought safety in the Island of the Moon. Here she was captured, made a slave, sold to the king of Persia, and became his favorite, but preserved a most obstinate and speechless silence for twelve months. Then the king made her his wife, and she told him her history. In due time a son was born, whom they called Beder ("the full moon").

Gulnarê says that the under-sea folk are never wetted by the water, that they can see as well as we can, that they speak the language "of Solomon's seal," and can transport themselves instantaneously from place to place.—*Arabian Nights* ("Beder and Giauharê").

**Gulnare** (2 *syl.*), queen of the harem, and the most beautiful of all the slaves of Seyd [*Seed*]. She was rescued by Conrad the corsair from the flames of the palace; and, when Conrad was imprisoned, she went to his dungeon, confessed her love,

and proposed that he should murder the sultan and flee. As Conrad refused to assassinate Seyd, she herself did it, and then fled with Conrad to the "Pirate's Isle." The rest of the tale is continued in *Lara*, in which Gulnare assumes the name of Kaled, and appears as a page.—Byron, *The Corsair* (1814).

**Gulvi'gar** ("weigher of gold"), the Plutus of Scandinavian mythology. He introduced among men the love of gain.

**Gum'midge** (*Mrs.*), the widow of Dan'el Peggotty's partner. She kept house for Dan'el, who was a bachelor. Old Mrs. Gummidge had a craze that she was neglected and uncared for, a waif in the wide world, of no use to any one. She was always talking of herself as the "lone lorn cre'tur'." When about to sail for Australia, one of the sailors asked her to marry him, when "she ups with a pail of water and flings it at his head."—C. Dickens, *David Copperfield* (1849.)

**Gundoforus**, an Indian king for whom the Apostle Thomas built a palace of sethym wood, the roof of which was ebony. He made the gates of the horn of the "horned snake," that no one with poison might be able to pass through.

**Gungnir**, Odin's spear.—*Scandinavian Mythology*.

**Günther**, king of Burgundy, and brother of Kriemhild (2 *syl.*). He resolved to wed Brunhild, the martial queen of Issland, and won her by the aid of Siegfried; but the bride behaved so obstreperously that the bridegroom had again to apply to his friend for assistance. Siegfried contrived to get possession of her ring and girdle, after which she be-

## *Gulliver Chained*

*G. J. Vibert, Artist*



**G**ULLIVER, having escaped from shipwreck and made his way to land, falls asleep.

*"When I awakened, it was just daylight. I attempted to rise but was not able to stir; for as I happened to lie on my back, I found my arms and legs were strongly fastened on each side to the ground; and my hair tied down in the same manner. I likewise felt several slender ligatures across my body, from my arm-pits to my thighs. I could only look upward, the sun began to grow hot and the light offended my eyes. I heard a confused noise about me, but in the posture I lay, could see nothing except the sky. In a little time I felt something alive moving on my left leg, which advancing gently forward over my breast came almost up to my chin; when, bending my eyes downward as much as I could, I perceived it to be a human creature, not six inches high."*

*Swift's "Gulliver's Travels."*

## CONTROL

and that he should murder the  
King. The Count refused to  
do it, she herself did it, and  
the Count to the "Pirate's  
rest" in the tale is continued  
in white. Guizero assumes the  
guise, or appears as a Page.—  
(*ibid.* ser. 1814).

"The *Platystrophia* of gold", the Pl-  
 atystrophia in gold. He in-  
 vited me to the place of gold.

[illegible][illegible]

of Burgundy, and Elizabeth (2 syl). He reigned in 1115, the martial queen, who won her by the aid of the bride behaved so obsequiously that the bridegroom had to get his friend for assistance. Elizabeth had to get possession of the crown after which she be-





GULLIVER CHAINED.



came a submissive wife. Günther, with base ingratitude, was privy to the murder of his friend, and was himself slain in the dungeon of Etzel by his sister Kriemhild. —*The Nibelungen Lied*.

\*\* In history, Günther is called "Güntacher," and Etzel "Attila."

**Gup'py** (*Mr.*), clerk in the office of Kenge and Carboy. A weak, commonplace youth, who has the conceit to propose to Esther Summerson, the ward in Chancery.—C. Dickens, *Bleak House* (1853).

**Gurgus'tus**, according to Drayton, son of Belinus. This is a mistake, as Gurgustus, or rather Gurgustius, was son of Rivallo; and the son of Belinus was Gurgiunt Brabtruc. The names given by Geoffrey, in his *British History*, run thus; Leir (*Lear*), Cunedag, his grandson, Rivallo, his son, Gurgustius, his son, Sisillius, his son, Jago, nephew of Gurguitius, Kinmare, son of Sisillius, then Gorbogud. Here the line is broken, and the new dynasty begins with Molmutius of Cornwall, then his son Belinus, who was succeeded by his son Gurgiunt Brabtruc, whose son and successor was Guithelin, called by Drayton "Guynteline."—Geoffrey, *British History*, ii., iii. (1142).

In greatness next succeeds Belinus' worthy son Gurgustus, who soon left what his great father won

To Guynteline his heir

M. Drayton, *Polyolbion*, viii. (1612).

**Gurney** (*Gilbert*), the hero and title of a novel by Theodore Hook. This novel is a spiced autobiography of the author himself (1835).

**Gurney** (*Thomas*), shorthand writer, and author of a work on the subject called *Brachygraphy* (1705–1770).

If you would like to see the whole proceedings . .

The best is that in shorthand ta'en by Gurney,  
Who to Madrid on purpose made a journey.  
Byron, *Don Juan*, i. 189 (1819).

**Gurney**. City visitor to Cedarswamp, making fishing and flirting his business while there. Deserts a country girl, "Lett," to make love to the new teacher, Miss Hungerford.—Sally Pratt McLean, *Cape Cod Folks* (1881).

**Gurth**, the swine-herd and thrall of Cedric of Rotherwood.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

**Gurton** (*Gammer*), the heroine of an old English comedy. The plot turns upon the loss of a needle by Gammer Gurton, and its subsequent discovery sticking in the breeches of her man Hodge.—Mr. J. S., Master of Arts (1561).

**Guse Gibbie**, a half-witted lad in the service of Lady Bellenden.—Sir W. Scott, *Old Mortality* (time, Charles II.).

**Gushington** (*Angelina*), the *nom de plume* of Lady Dufferin.

**Gusta'vus Vasa** (1496–1560), having made his escape from Denmark, where he had been treacherously carried captive, worked as a common laborer for a time in the copper-mines of Dalecarlia [*Dalecarlia*]; but the tyranny of Christian II. of Denmark induced the Dalecarlians to revolt, and Gustavus was chosen their leader. The rebels made themselves masters of Stockholm; Christian abdicated, and Sweden henceforth became an independent kingdom.—H. Brooke, *Gustavus Vasa* (1730).

**Gus'ter**, the Snagsbys' maid-of-all-work. A poor, overworked drudge, subject to fits.—C. Dickens, *Bleak House* (1853).

**Gusto Picaresco** ("taste for roguery"). In romance of this school the Spaniards especially excel, as Don Diego de Mondoza's *Lazarillo de Tormes* (1553); Mateo Aleman's *Guzman d'Alfarache* (1599); Guevedo's *Gran Tacano*, etc.

**Guthrie (John)**, one of the archers of the Scottish guard in the employ of Louis XI.—Sir W. Scott, *Quentin Durward* (time, Edward IV.)

**Gutter Lyrist (The)**, Robert Williams Buchanan; so called from his poems on the loves of costermongers and their wenches (1841—).

**Guy Carleton**. Wealthy young Englishman who is converted from skepticism by the gentle leadings of the child Fleda, and never forgets her. He meets her eight or nine years afterward and marries her.—Susan Warner, *Queechy* (1852).

**Guy Morville**. High-spirited, generous youth, whose religious faith helps him to overcome a fiery temper. He dies, while on his bridal tour of fever contracted in nursing his cousin Philip, his rival and enemy.—C. M. Yonge, *The Heir of Redclyffe*.

**Guy (Thomas)**, the miser and philanthropist. He amassed an immense fortune in 1720 by speculations in South Sea stock, and gave £238,292 to found and endow Guy's hospital (1644–1724).

**Guy, earl of Warwick**, an English knight. He proposed marriage to Phelis or Phillis, who refused to listen to his suit till he had distinguished himself by knightly deeds. He first rescued Blanch, daughter of the emperor of Germany, then fought against the Saracens, and slew the doughty Coldran, Elmage, king of Tyre, and the Soldan himself. Then, re-

turning to England, he was accepted by Phelis and married her. In forty days he returned to the Holy Land, when he redeemed Earl Jonas out of prison, slew the giant Am'erant, and performed many other noble exploits. Again he returned to England, just in time to encounter the Danish giant Colebrond (2 syl.) or Colbrand, which combat is minutely described by Drayton, in his *Polyolbion*, xii. At Windsor he slew a boar "of passing might." On Dunsmore Heath he slew the dun cow of Dunsmore, a wild and cruel monster. In Northumberland he slew a winged dragon, "black as any cole," with the paws of a lion, and a hide which no sword could pierce (*Polyolbion*, xiii.). After this he turned hermit, and went daily to crave bread of his wife Phelis, who knew him not. On his death-bed he sent her a ring, and she closed his dying eyes (890–958).

**Guy Fawkes**, the conspirator, went under the name of John Johnstone, and pretended to be the servant of Mr. Percy (1577–1606).

**Guy Mannering**, the second of Scott's historical novels, published in 1815, just seven months after *Waverley*. The interest of the tale is well sustained; but the love scenes, female characters, and Guy Mannering himself, are quite worthless. Not so the character of Dandy Dinmont, the shrewd and witty counsellor Pleydell, the desperate sea-beaten villainy of Hatteraick, the uncouth devotion of that gentlest of all pedants, poor Domine Sampson, and half-crazed, but noble-hearted, Meg Merriels, the true heroine of the novel.

*Guy Mannering* was the work of six weeks about Christmas time, and marks of haste are visible both in the plot and in its development.—Chambers, *English Literature*, ii. 586.

## King Gunther

*B. Guth, Artist*

*Dochy, Engraver*



**G**UNTHER, one of the heroes of the *Nibelungen Lied*, was the king of Burgundy. He loved Brunhilda, the queen of Issland. She had vowed that whoever would marry her must surpass her in strength and show it by performing three feats—i. e., hurling a spear, throwing a stone, and jumping. By the aid of Siegfried, Gunther succeeded in excelling Brunhilda in all these trials. She then acknowledged herself conquered, and married Gunther; but in spite of her professions of submission, proved so unruly that Gunther was again compelled to call Siegfried to his aid. He secured her ring and girdle, and after that he had no difficulty in ruling his wife.







KING GUNTHER.





**Guyon Guerndale.** Sensitive, imaginative young man, "forever looking for this year's birds in the nests of the last." He carries in a locket with him an heirloom diamond said to have been wrested from the rightful owner by a wicked ancestor. Guerndale loves a woman who marries his friend; he seeks glory and is wounded at Plevna. He "had started by believing in three things, truth, love, and friendship," and he never recants. While in the hospital, news comes of "Annie's" death. He determines to cast away the diamond he had once meant for her. It is an evil stone. He wrenches open the locket, reopens his wound, and bleeds to death. His friend, finding him dead, picks up the historic stone.

"The diamond was only a crystal after all."  
Frederic Jesup Stimson, *Guerndale* (1881).

**Guynteline or Guithtlin**, according to Geoffrey, son of Gurgium'e Brabtruc (*British History*, iii. 11, 12, 13); but, according to Drayton, son of Gurgustus, an early British king. (See GURGUSTUS). His queen was Martia, who codified what are called the Martian Laws, translated into Anglo-Saxon by King Alfred. (See MARTIAN LAWS.)

Gurgustus . . . left what his great father won  
To Guynteline his heir, whose queen . . .  
To wise Mulmutius laws her Martian first did  
frame.

Drayton, *Polyolbion*, viii. (1612).

**Guyon**, (*Sir*), the personification of "temperance." The victory of temperance over intemperance is the subject of bk. ii. of the *Faëry Queen*. Sir Guyon first lights on Amavia (intemperance of grief), a woman who kills herself out of grief for her husband; and he takes her infant boy and commits it to the care of Medi'na. He next meets Braggadoccio (intemperance of the tongue), who

is stripped bare of everything. He then encounters Furor (intemperance of anger), and delivers Phaon from his hands. Intemperance of desire is discomfited in the persons of Pyr'oclês and Cym'oclês; then intemperance of pleasure, or wantonness, in the person of Phædria. After his victory over wantonness, he sees Mammon (intemperance of worldly wealth and honor); but he rejects all his offers, and Mammon is foiled. His last and great achievement is the destruction of the "Bower of Bliss," and the binding in chains of adamant the enchantress Acrasia (or intemperance generally). This enchantress was fearless against Force, but Wisdom and Temperance prevail against her.—Spenser, *Faëry Queen*, ii. 12 (1500).

**Guyot** (*Bertrand*), one of the archers in the Scottish guard attached to Louis XI.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

**Guzman d'Alfara'che** (4 syl.), hero of a Spanish romance of roguery. He begins by being a dupe, but soon becomes a knave in the character of stable-boy, beggar, swindler, pander, student, merchant, and so on.—Mateo Aleman (1599).

**Guzman.** The priest who brings up *Don Juan* in Mansfield's play of that name. He tries to train the boy aright; failing in this, he screens him and palliates his offences; makes a desperate effort to save his life when he is menaced by Don Alonzo, frustrated by the youth's chivalric self-devotion, and is with the hapless prisoner at the moment of his death.—Richard Mansfield, *Don Juan* (1891).

**Gwenhid'wy**, a mermaid. The white foamy waves are called her sheep, and the ninth wave her ram.

Take shelter when you see Gwenhidwy drive her flock ashore.—*Welsh Proverb*.

. . . they watched the great sea fall,  
Wave after wave, each mightier than the last;  
Till, last a ninth one, gathering half the deep,  
And full of voices, slowly rose and plunged,  
Roaring, and all the wave was in a flame.  
Tennyson, *The Holy Grail*.

**Gwilt** (*Miss*), plotter and betrayer, in Wilkie Collins's novel, *Armada*.

**Gwynne** (*Nell*), one of the favorites of Charles II. She was an actress, but in her palmy days was noted for her many works of benevolence and kindness of heart. The last words of King Charles were, "Don't let poor Nellie starve!"—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

**Gyas and Cloan'thus**, two companions of Æne'as, generally mentioned together as "fortis Gyas fortisque Cloan'thus." The phrase has become proverbial for two very similar characters.—Virgil, *Æneid*.

The "strong Gyas" and the "strong Cloanthus" are less distinguished by the poet than the strong Percival and the strong Osbaldistones were by outward appearance.—Sir W. Scott.

**Gyges** (2 *syl.*), one of the Titans. He had fifty heads and a hundred hands.

*Gyges*, a king of Lydia, of whom Apollo said he deemed the poor Arcadian Ag'laos more happy than the King Gyges, who was proverbial for his wealth.

*Gyges* (2 *syl.*), who dethroned Candaulês (3 *syl.*), king of Lydia, and married Nyssia, the young widow. Herodotos says that Candaulês showed Gyges the queen naked, and the queen, indignant at this impropriety, induced Gyges to kill the king and marry her (bk. i. 8). He reigned B.C. 716–678.

*Gyges's Ring* rendered the wearer invisible. Plato says that Gyges found the ring in the flanks of a brazen horse, and was enabled by this talisman to enter the king's chamber unseen, and murder him.

Why did you think that you had Gyges' ring,  
Or the herb [*fern seed*] that gives invisibility?  
Beaumont and Fletcher, *Fair Maid of the Inn*,  
i. 1 (1647).

**Gyneth**, natural daughter of Guendölén and King Arthur. The king promised to give her in marriage to the bravest knight in a tournament in which the warder was given to her to drop when she pleased. The haughty beauty saw twenty knights fall, among whom was Vanoc, son of Merlin. Immediately Vanoc fell, Merlin rose, put an end to the jousts, and caused Gyneth to fall into a trance, from which she was never to wake till her hand was claimed in marriage by some knight as brave as those who had fallen in the tournament. After the lapse of 500 years, De Vaux undertook to break the spell, and had to overcome four temptations, viz., fear, avarice, pleasure, and ambition. Having succeeded in these encounters, Gyneth awoke and became his bride.—Sir W. Scott, *Bridal of Triermain* (1813).

**Gyp**, the college servant of Blushington, who stole his tea and sugar, candles, and so on. After Blushington came into his fortune he made Gyp his chief domestic and private secretary.—W. T. Moncrieff, *The Bashful Man*.

**Gyptian** (*Saint*), a vagrant.

Percase [*perchance*] sometimes St. Gyptian's pilgrimage

Did carie me a month (yea, sometimes more)  
To brake the bowres [*to reject the food provided*],  
Bicause they had no better cheere in store.

G. Gascoigne, *The Fruites of Warre*, 100 (died 1557).

## *Ekkehard bringing Frau Hadwig into the Convent*

Carl v. Blaas, Artist

G. Treibmann, Engraver



**T**HE Duchess of Suabia comes to the monastery to pray at the shrine of St. Gallus. As by the rules of the order no woman's foot is permitted to touch the cloister threshold, the monks decide that the Duchess must be carried in. Ekkehard, a young monk, is chosen to be her bearer.

"He lifted up his fair burden with his strong arms, who, putting her right arm round his shoulders, seemed not displeased with her novel position. Cheerfully he thus stepped over the threshold which no woman's foot was allowed to touch, . . . the chamberlains and vassals following. The serving ministrants swung their censers gaily into the air, and the monks, marching behind in a double file as before, sung the last verses of the unfinished hymn.

"It was a wonderful spectacle, such as never occurred before or after in the monastery's history, and by those prone to useless moralizing many a wise observation might be made in connection with the monk's carrying the Duchess, on the relation of church and state in those times, and the changes that have occurred since that early time."

*Scheffel's "Ekkehard" (translated by S. Delffs).*

# GYPTIAN

Thus rendered the wearer in-  
 Plato says that Gyges found the  
 the banks of a brazen horse, and  
 led by this talisman to enter the  
 the further museum, and murder him.

Do you think that you had Gyges' ring,  
 that gives invisibility?  
 said of the Inn,  
 1617.

Bringing From Hades into the

Convent

of the convent, King was



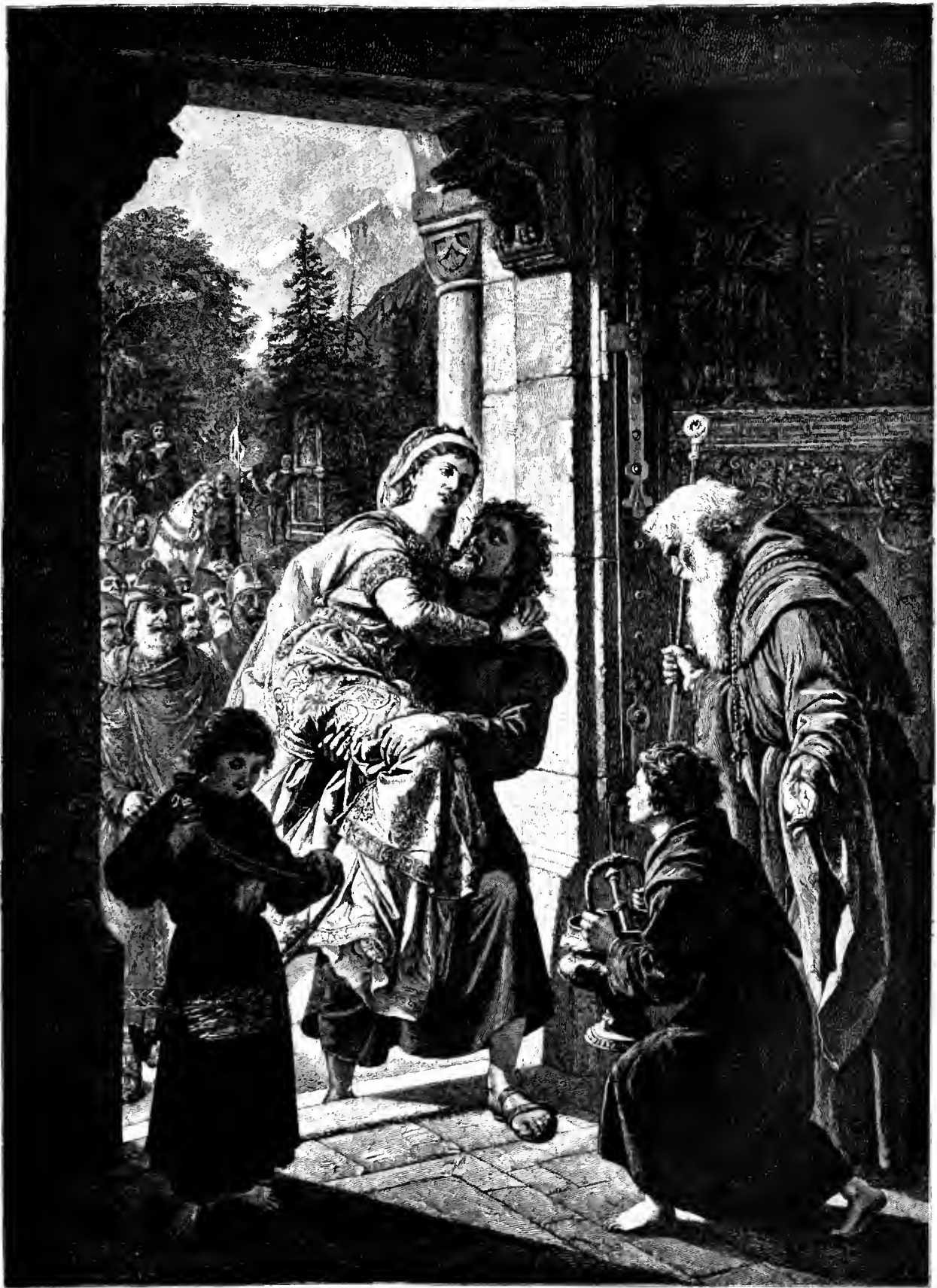
Gyneth, natural daughter of Guen-  
 and with her. The king  
 promised to give her in marriage to the  
 knight in a tournament in which  
 he was given to her to drop when  
 HE Dukes of Burgundy saw  
 among whom was  
 Merlin. Immediately  
 put an end to  
 Gyneth to fall  
 he was never  
 claimed in  
 as brave as  
 tournament.  
 De Vaux  
 and had to  
 viz., fear,  
 ambition. Having  
 Gyneth  
 Sir W.

(1813).

of Blushing-  
 sugar, candles,  
 came into  
 his chief domes-  
 W. T. Mon-

Man.

- ...), a vagrant.
- ... sometimes St. Gyprian's
- ... (yes, sometimes more)
- ... [to reject the food provided],
- ... and no better cheese in store.
- ... The Fruits of Warre, 100 (died



EKKEHARD BRINGING FRAU HADWIG INTO THE CONVENT.







**B.**, the initials adopted by Mr. Doyle, father of Richard Doyle, in his *Reform Caricatures* (1830).

**H. H.**, Pen-name of Helen Hunt Jackson, authoress of *Ramona*, *A Century of Dishonor*, etc.

**Hackburn** (*Simon of*), a friend of Hobbie Elliott, farmer at the Heugh-foot.—Sir W. Scott, *The Black Dwarf* (time, Anne).

**Hackum** (*Captain*), a thick-headed bully of Alsatia, once a sergeant in Flanders. He deserted his colors, fled to England, took refuge in Alsatia, and assumed the title of captain.—Shadwell, *Squire of Alsatia* (1688).

**Hadad**, one of the six Wise Men of the East led by the guiding star to Jesus. He left his beloved consort, fairest of the daughters of Bethu'rim. At his decease she shed no tear, yet was her love exceeding that of mortals.—Klopstock, *The Messiah*, v. (1771).

**Had'away** (*Jack*), a former neighbor of Nanty Ewart, the smuggler-captain.—Sir W. Scott, *Redgauntlet* (time, George III.).

**Ha'des** (2 *syl.*), the god of the unseen world; also applied to the grave, or the abode of departed spirits.

\*\*\*In the *Apostles' Creed*, the phrase "descended into hell" is equivalent to "descended into hadês."

**Hadgi** (*Abdallah el*), the soldan's envoy.—Sir W. Scott, *The Talisman* (time, Richard I.).

**Hadoway** (*Mrs.*), Lovel's landlady at Fairport.—Sir W. Scott, *The Antiquary* (time, George III.).

**Hafed**, a gheber or fire-worshipper, in love with Hinda, the emir's daughter. He was the leader of a band sworn to free their country or die in the attempt. His rendezvous was betrayed, but when the Moslem came to arrest him, he threw himself into the sacred fire, and was burnt to death.—T. Moore, *Lalla Rookh* ("The Fire-Worshippers," 1817).

**Haf'edal**, the protector of travellers, one of the four gods of the Adites (2 *syl.*).

**Hafiz**, the *nom de plume* of Mr. Stott in the *Morning Press*. Byron calls him "grovelling Stott," and adds, "What would be the sentiment of the Persian Anacreon . . . if he could behold his name assumed by one Stott of Dromore, the most impudent and execrable of literary poachers?"—*English Bards and Scotch Reviewers* (1809).

**Hafod**. *As big a fool as Jack Hafod*. Jack Hafod was a retainer of Mr. Bartlett, of Castlemore, Worcestershire, and the *ultimus scurrarum* of Great Britain. He died at the close of the eighteenth century.

**Hagan**, son of a mortal and a sea-goblin, the Achillês of German romance. He stabbed Siegfried while drinking from a brook, and laid the body at the door of Kriemhild, that she might suppose he had been killed by assassins. Hagan, having killed Siegfried, then siezed the "Nibelung hoard," and buried it in the Rhine, intending to appropriate it. Kriemhild, after her marriage with Etzel, king of the Huns, invited him to the court of her husband, and cut off his head. He is described as "well grown, strongly built, with long sinewy legs, deep broad chest, hair slightly gray, of terrible visage, and of lordly gait" (stanza 1789).—*The Nibelungen Lied* (1210).

**Ha'garenes** (3 *syl.*), the descendants of Hagar. The Arabs and the Spanish Moors are so called.

Often he [*St. James*] hath been seen conquering and destroying the Hagarenes.—Cervantes, *Don Quixote*, II. iv. 6 (1615).

**Hagenbach** (*Sir Archibald von*), governor of La Frette.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

**Hahlreiner** (*Fraulein*). The Munich landlady who accompanies H. H. as maid in her travels through Germany. During the jaunt she learns so much of other landlord's ways and manners that "I fear me from this time henceforth, the lodgers in my dear Fraulein's house will not find it such a marvel of cheap comfort as we did."—Helen Hunt Jackson, *Bits of Travel* (1872).

**Haiatal'nefous** (5 *syl.*), daughter and only child of Ar'manys, king of the "Isle of Ebony." She and Badoura were the two wives of Prince Camaral'zaman, and gave birth at the same time to two princes. Badoura called her son Amgiad ("the most glorious"), and Haiatalnefous called her's Assad ("the most happy").—*Arabian Nights* ("Camaralzaman and Badoura").

**Haidée**, "the beauty of the Cycladês," was the daughter of Lambro, a Greek pirate, living in one of the Cycladês. Her mother was a Moorish maiden of Fez, who died when Haidee was a mere child. Being brought up in utter loneliness, she was wholly Nature's child. One day, Don Juan was cast on the shore, the only one saved from a shipwrecked crew, tossed about for many days in the long-boat. Haidée lighted on the lad, and, having nursed him in a cave, fell in love with him. A report being heard that Lambro

was dead, Don Juan gave a banquet, but in the midst of the revelry, the old pirate returned, and ordered Don Juan to be seized and sold as a slave. Haidée broke a blood-vessel from grief and fright, and, refusing to take any nourishment, died.—Byron, *Don Juan*, ii. 118; iii. iv. (1819, 1821).

**Haimon** (*The Four Sons of*), the title of a minnesong in the degeneracy of that poetic school, which rose in Germany with the house of Hohenstaufen, and went out in the middle of the thirteenth century.

**Hair.** Every three days, when Corsina combed the hair of Fairstar and her two brothers, "a great many valuable jewels were combed out, which she sold at the nearest town."—Comtesse D'Aunoy, *Fairy Tales* ("Princess Fairstar," 1682).

"I suspected," said Corsina, "that Cherry is not the brother of Fairstar, for he has neither a star nor collar of gold as Fairstar and her brothers have." "That's true," rejoined her husband; "but jewels fall out of his hair, as well as out of the others."—*Princess Fairstar*.

**Hair.** Mrs. Astley, an actress of the last century, wife of "Old Astley," could stand up and cover her feet with her flaxen hair.

She had such luxuriant hair that she could stand upright and it covered her to her feet like a veil. She was very proud of these flaxen locks; and a slight accident by fire having befallen them, she resolved ever after to play in a wig. She used, therefore, to wind this immense quantity of hair round her head, and put over it a capacious caxon, the consequence of which was that her head bore about the same proportion to the rest of her figure that a whale's skull does to its body.—Philip Astley (1742-1814).

**Hair.** Mdlle. Bois de Chêne, exhibited in London in 1852-3, had a most profuse head of hair, and also a strong black beard, large whiskers, and thick hair on her arms and legs.

## *Haidée*



*"Haidée,*

*The greatest betress of the Eastern isles ;  
So very beautiful was she,  
Her dowry was as nothing to her smiles :  
Still in her teens, and like a lovely tree  
So grew to womanhood.*

\* \* \* \* \*

*Round her she made an atmosphere of life,  
The very air seemed lighter from her eyes,  
They were so soft, and beautiful, and rife  
With all we can imagine of the skies."*

*Byron's "Don Juan."*

Don Juan gave a banquet, but the old pirate, who had been the ringleader of the piracy, the old pirate, and ordered Don Juan to be sold as a slave. Haidée broke from grief and fright, and, without any accomplishment, died. (Don Juan, ii. 115; iii, iv. (1815,

*Haidée* (the *Two Sons of*), the title of a novel in the degeneracy of that school, which, rose in Germany with the name of *Haidée*, and went out in the first half of the nineteenth century.

Every three days, when Cor-  
 and her  
 a great many valuable  
 which she sold  
 Haidée, (1832)  
 The greatest beauty of the Eastern isles;

So very beautiful was she  
 Her lovely face as nothing to her smiles;  
 Still in her tears, and like a lovely tree  
 So green to crown her head.

With all the canning of the state,  
 The very air seemed lighter from her eyes,  
 Then were so soft, and beautiful, and ripe  
 With all the canning of the state.

Byron's "Don Juan"

exhibited  
 a most profuse  
 a strong black  
 and thick hair on



HAIÉE.





Charles XII. had in his army a woman whose beard was a yard and a half long. She was taken prisoner at the battle of Pultowa, and presented to the Czar in 1724.

Johann Mayo, the German painter, had a beard which touched the ground when he stood up.

Master George Killingworthe, in the court of Ivan "the Terrible" of Russia, had a beard five feet two inches long. It was thick, broad, and of a yellowish hue.—Hakluyt (1589).

**Hair Cut Off.** It was said by the Greeks and Romans that life would not quit the body of a devoted victim till a lock of hair had first been cut from the head of the victim and given to Proserpine. Thus, when Alcestis was about to die as a voluntary sacrifice for the life of her husband, Than'atos first cut off a lock of her hair for the queen of the infernals. When Dido immolated herself, she could not die till Iris had cut off one of her yellow locks for the same purpose.—Virgil, *Æneid*, iv. 693-705.

Iris cut the yellow hair of unhappy Dido, and broke the charm.—O. W. Holmes, *Autocrat of the Breakfast Table*.

#### **Hair, Sign of Rank.**

The Parthians and ancient Persians of high rank wore long flowing hair.

Homer speaks of "the long-haired Greeks" by way of honorable distinction. Subsequently the Athenian cavalry wore long hair, and all Lacedæmonian soldiers did the same.

The Gauls considered long hair a notable honor, for which reason Julius Cæsar obliged them to cut off their hair in token of submission.

The Franks and ancient Germans considered long hair a mark of noble birth.

Hence Clodion, the Frank, was called "The Long-Haired," and his successors are spoken of as *les rois chevelures*.

The Goths looked on long hair as a mark of honor, and short hair as a mark of thralldom.

For many centuries long hair was in France the distinctive mark of kings and nobles.

**Haïz'um** (3 *syl.*), the horse on which the archangel Gabriel rode when he led a squadron of 3000 angels against the Koreishites (3 *syl.*) in the famous battle of Bedr.

**Hakem' or Hakeem**, chief of the Druses, who resides at Deir-el-Kamar. The first hakem was the third Fatimite caliph, called B'amr-ellah, who professed to be incarnate deity, and the last prophet who had personal communication between God and man. He was slain on Mount Mokattam, near Cairo (Egypt).

Hakem the khalif vanished erst,  
In what seemed death to uninstructed eyes,  
On red Mokattam's verge.  
Robert Browning, *The Return of the Druses*, i.

**Hakim** (*Adonbec el*), Saladin in the disguise of a physicien. He visited Richard Cœur de Lion in sickness; gave him a medicine in which the "talisman" had been dipped, and the sick king recovered from his fever.—Sir W. Scott, *The Talisman* (time, Richard I.).

**Halero** (*Claud*), the old bard of Magnus Troil, the udaller of Zetland.—Sir W. Scott, *The Pirate* (time, William III.).

\*\*. A udaller is one who holds his land by allodial tenure.

**Halden or Halfdene** (2 *syl.*), a Danish king, who with Basrig or Bagseeg, another



Scandinavian king, made (in 871) a descent upon Wessex, and in that one year nine pitched battles were fought with the islanders. The first was Englefield, in Berkshire, in which the Danes were beaten; the second was Reading, in which the Danes were victorious; the third was the famous battle of Æscesdun or Ashdune, in which the Danes were defeated with great loss, and King Bagsecg was slain. In 909, Halfdene was slain in the battle of Wodnesfield (Staffordshire).

Reading ye regained. . . .

Where Basrig ye outbraved, and Halden sword to sword.

Drayton, *Polyolbion*, xii. (1613).

**Hal'dimund** (*Sir Ewes*), a friend of Lord Dalgarno.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

**Hales** (*John*), called "The Ever-Memorable" (1584–1656).

The works of John Hales were published after his death, in 1659, under the title of *The Golden Remains of the Ever-Memorable Mr. John Hales of Eton College* (three vols.).

**Halifax** (*John*), noble character, rising from poverty to affluence and honor by his own exertions, and winning for himself the name written by his mother in his Bible, "*John Halifax, Gentleman*."—Dinah Maria Muloch, Mrs. Craik.

**Halkit** (*Mr.*), a young lawyer in the introduction of Sir W. Scott's *Heart of Midlothian* (1818).

**Hall** (*Sir Christopher*), an officer in the army of Montrose.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

**Hall** (*Ruth*), vivacious woman, who is happily married, then widowed, reduced

to poverty, and wins fortune and fame by her pen. Supposed to be the author's own life under a thin veil of fiction.—Sarah Payson Willis (Fanny Fern), *Ruth Hall* (184—).

**Haller** (*Mrs.*). At the age of 16, Adelaïd [Mrs. Haller] married the Count Waldbourg, from whom she eloped. The count then led a roving life, and was known as "the stranger." The countess, repenting of her folly, assumed (for three years) the name of Mrs. Haller, and took service under the countess of Wintensen, whose affection she won by her amiability and sweetness of temper. Baron Steinfort fell in love with her, but hearing her tale, interested himself in bringing about a reconciliation between Mrs. Haller and "the stranger," who happened, at the time, to be living in the same neighborhood. They met and bade adieu, but when their children were brought forth, they relented, and rushed into each other's arms.—Benj. Thompson, *The Stranger* (1797). Adapted from Kotzebue.

**Halliday** (*Tom*), a private in the royal army.—Sir W. Scott, *Old Mortality* (time Charles II.).

**Hamarti'a**, Sin personified, offspring of the red dragon and Eve. "A foul deformed" monster, "more foul deformed the sun yet never saw." "A woman seemed she in the upper part," but "the rest was in serpent form," though out of sight. Fully described in canto xii. of *The Purple Island* (1633), by Phineas Fletcher. (Greek *hamartia*, "sin.")

**Hamet**, son of Mandānê and Zamti (a Chinese mandarin). When the infant prince, Zaphimri, called "the orphan of China," was committed to the care of

## *John Halifax Saving the Bank*

*J. Nash, Artist*



**A**T length some determined hand again battered at the door. I fancied I heard a clerk speaking out of the first-floor window.

"Gentlemen"—how tremblingly polite the voice was!—"Gentlemen! in five minutes—positively five minutes—the bank will——"

The rest of the speech was drowned and lost. Dashing round the street corner, the horses all in a foam, came our Beechwood carriage. Mr. Halifax leaped out.

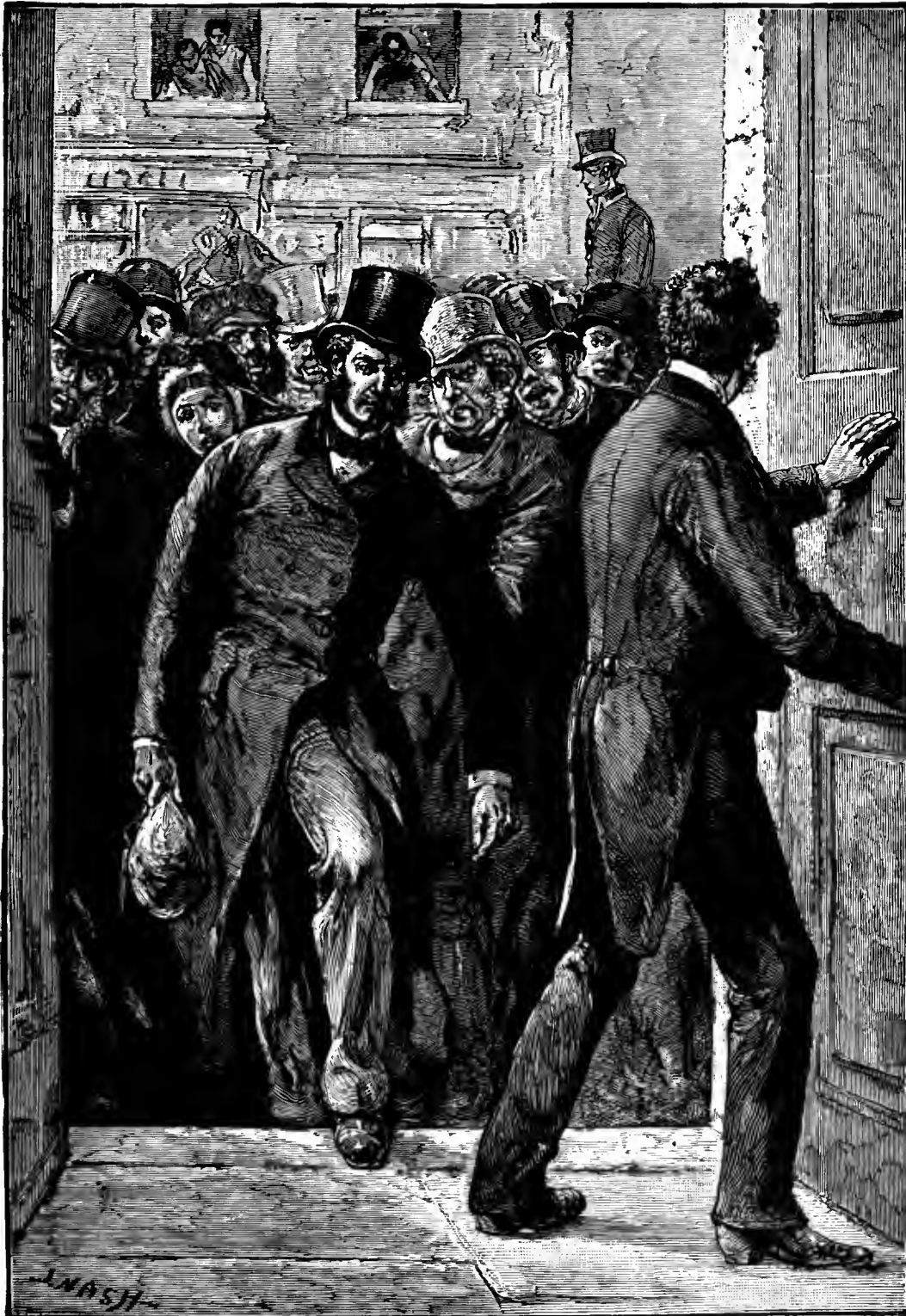
Well might the crowd divide for him—well might they cheer him, for he carried a canvas bag—a great, ugly, grimy-colored bag—a precious, precious bag, with the consolation—perhaps the life—of hundreds in it.

I knew, almost by intuition what he had done—what, in one or two instances, was afterwards done by other rich and generous Englishmen, during the crisis of his year.

*Dinah Maria Mulock's "John Halifax."*

*From the "Magazine of Art."*





JOHN HALIFAX SAVING THE BANK.



Zamti, Hamet was sent to Corea, and placed under the charge of Morat; but when grown to manhood, he led a band of insurgents against Ti'murkan' the Tartar, who had usurped the throne of China. He was seized and condemned to death, under the conviction that he was Zaphimri, the prince. Etan (who was the real Zaphimri) now came forward to acknowledge his rank, and Timurkan, unable to ascertain which was the true prince, ordered them both to execution. At this juncture a party of insurgents arrived, Hamet and Zaphimri were set at liberty, Timurkan was slain, and Zaphimri was raised to the throne of his forefathers.—Murphy, *The Orphan of China*.

*Hamet*, one of the black slaves of Sir Brian de Bois Guilbert, preceptor of the Knights Templars.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

*Hamet*, (*the Cid*) or THE CID HAMET BENENGEL'I, the hypothetical Moorish chronicler who is fabled by Cervantès to have written the adventures of "Don Quixote."

O Nature's noblest gift my gray goose quill! . . . Our task complete, like Hamet's shall be free.  
Byron, *English Bards and Scotch Reviewers* (1809).

The shrewd Cid Hamet, addressing himself to his pen, says, "And now my slender quill, whether skillfully cut or otherwise, here from this rack, suspended by a wire, shalt thou peacefully live to distant times, unless the hand of some rash historian disturb thy repose by taking thee down and profaning thee."—Cervantes, *Don Quixote* (last chap., 1615).

**Hamilton** (*Lady Emily*), sister of Lord Evandale.—Sir W. Scott, *Old Mortality* (time, Charles II.).

*Hamilton* (*Mrs.*), model Christian mother, whose character and modes of government

are delineated in *Home Influence* and *The Mother's Recompense*.—Grace Aquilar (185-).

**Hamiltrude** (3 syl.), a poor Frenchwoman, the first of Charlemagne's nine wives. She bore him several children.

Her neck was tinged with a delicate rose. . . . Her locks were bound about her temples with gold and purple bands. Her dress was looped up with ruby clasps. Her coronet and her purple robes gave her an air of surpassing majesty.—L'Epine, *Croquemitaine*, iii.

**Hamlet**, prince of Denmark, a man of mind, but not of action; nephew of Claudius, the reigning king, who had married the widowed queen. Hamlet loved Ophelia, daughter of Polo'nus, the lord chamberlain; but feeling it to be his duty to revenge his father's murder, he abandoned the idea of marriage and treated Ophelia so strangely that she went mad, and, gathering flowers from a brook, fell into the water and was drowned. While wasting his energy in speculation, Hamlet accepted a challenge from Laertès of a friendly contest with foils; but Laertès used a poisoned rapier, with which he stabbed the young prince. A scuffle ensued, in which the combatants changed weapons, and Laertès being stabbed, both died.—Shakespeare, *Hamlet* (1596).

"The whole play," says Schlegel, "is intended to show that calculating consideration which exhausts . . . the power of action." Goethe is of the same opinion, and says that "Hamlet is a noble nature, without the strength of nerve which forms a hero. He sinks beneath a burden which he cannot bear, and cannot [*make up his mind to*] cast aside."

\*\*\* In the *History of Hamlet*, Hamlet's father is called "Horvendille."



**Hammer** (*The*), Judas Asamonæus, surnamed *Maccabæus*, "the hammer" (B. C. 166-136).

Charles Martel (689-741),

On prétend qu'on lui donna le surnom de *Martel* parcequ'il avait écrasé comme avec un marteau les Sarrasins qui, sous la conduite d'Abdérane, avaient envahi la France.—Bouillet.

**Hammer and Scourge of England**, Sir William Wallace (1270-1305).

#### **Hammer of Heretics.**

1. PIERRE D'AILLY, president of the council which condemned John Huss (1350-1425).

2. ST. AUGUSTINE, "the pillar of truth and hammer of heresies" (395-430).—Hakewell.

3. JOHN FABER. So called from the title of one of his works, *Malleus Hereticorum* (1470-1541).

**Hammer of Scotland**, Edward I. His son inscribed on his tomb: "Edwardus Longus Scotorum Malleus hic est" (1239, 1272-1307).

**Hammerlein** (*Claus*), the smith, one of the insurgents at Liège.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

**Hamond**, captain of the guard of Rollo ("the bloody brother" of Otto, and duke of Normandy). He stabs the duke, and Rollo stabs the captain; so that they kill each other.—Beaumont and Fletcher, *The Bloody Brother* (1639).

**Hamor** (*Everett*), artist to whom Gwenn consents to sit as a model, and who reciprocates the favor by stealing her heart, his own fancy being enthralled, while he knows that he cannot marry her.

While she dances—a breathing poem, her

clear eyes seeking Hamor's with a kind of proud pleading—"Your smile, too, O my master," they pleaded; "your smile to crown my joy,"—he is talking of art to a young Danish woman, also an artist, and not seeing Gwenn.—Blanche Willis Howard, *Gwenn* (1883).

**Hampden** (*John*), was born in London, but after his marriage lived as a country squire. He was imprisoned in the gatehouse for refusing to pay a tax called ship-money, imposed without the authority of parliament. The case was tried in the Exchequer Chamber, in 1638, and given against him. He threw himself heart and soul into the business of the Long Parliament, and commanded a troop in the parliamentary army. In 1643 he fell in an encounter with Prince Rupert; but he has ever been honored as a patriot, and the defender of the rights of the people (1597-1643).

[*Shall*] Hampden no more, when suffering Freedom calls,

Encounter Fate, and triumph as he falls?

Campbell, *Pleasures of Hope*, i. (1790).

Some village Hampden, that with dauntless breast,

The little tyrant of his fields withstood.

Grey, *Elegy* (1749).

**Hamzu-ben-Ahmud**, who, on the death of Hakeem B'amr-ellah (called the incarnate deity and last prophet), was the most zealous propagator of the new faith, out of which the semi-Mohammedan sect, called Druses, subsequently arose.

N.B.—They were not called "Druses" till the eleventh century, when one of their "apostles," called Durzi, led them from Egypt to Syria, and the sect was called by his name.

**Handel's Monument**, in Westminster Abbey, is by Roubillac. It was the last work executed by this sculptor.



## *Hamlet and the Gravedigger*

P. A. J. Dagnan-Bouveret, Artist



1st Clown

*"THIS same skull, sir, was Yorick's skull,  
the King's jester.*

Hamlet

*This? (Takes the skull.)*

1st Clown

*E'en that.*

Hamlet

*Let me see! Alas, poor Yorick!—I knew him,  
Horatio; a fellow of infinite jest, of most excellent  
fancy; he hath borne me on his back a thousand  
times. And now, how abhorred in my imagina-  
tion it is! my gorge rises at it! Here hung those  
lips that I have kissed, I know not how oft. Where  
be your gibes now? your gambols? your songs?  
your flashes of merriment that were wont to set  
the table on a roar? Not one now to mock your  
own grinning? quite chapfallen? Now get you*

*to my lady's chamber, and tell her, let her paint  
an inch thick, to this favour she must come; make  
her laugh at that! Prilhee, Horatio, tell me one  
thing.*

Horatio

*What's that, my Lord?*

Hamlet

*Dost thou think Alexander looked o' this fashion  
i' the earth?*

Horatio

*E'en so.*

Hamlet

*And smelt so? pah! (Puts down the skull.)*

Horatio

*E'en so, my Lord."*

*Shakespeare's "Hamlet."*

"I am a young German with a kind of proud  
 and aristocratic style, too. O my master! they  
 call me 'the German' to show my joy,—he is  
 looking just like a young British woman, also  
 and a good-looking fellow, too.—Blanche Wilks  
 died on March 11-87."

R. A. Duggan-Bourne, Agent  
London - New York

April 2, 1870. It was then issued in the gate-  
house, for refusing to pay a tax called ship-  
money, imposed upon the authority of  
the court. The case was tried in the Ex-  
chequer Chamber, and the judgment was in

into the "high places of the Living Parliament," and commanded to stand by the parliamentary army. In 1648 he fell in an attempt

[illegible]

57-44 Hampton Rd. WILMINGTON, Delaware FRO-

Let me see you, poor York! — I have him

times. And how few devoted in my situation -  
 tance, he paid for me on his back a thousand  
 Hotting, a fellow of infinite zeal, of most excellent

tion it is! My gorge rises at it! Here hung those

1894

2010-11-10 10:10:10

your flashes of excitement that were good to sit

the table on a corner. Not one man in the room had a  
 shirt, and the women were in their nightgowns. The  
 young ladies of the household had been sent to the  
 school, and the old ladies were in their nightgowns.

...the ... of ...

... called "Drugs?"

...when one of their

and Thurgood led them from  
and no one was called by

and the sect. was called by

Department, in Westminster.

Walker. It was, the last  
of his computer.

of the sculptor. MIII



Photogravure Goupil & Co



**Han** (*Sons of*), the Chinese, so called from Hân, the village in which Lieou-pang was chief. Lieou-pang conquered all who opposed him, seized the supreme power, assumed the name of Kao-hông-tee and the dynasty, which lasted 422 years, was "the fifth imperial dynasty, or that of Hân." It gave thirty emperors, and the seat of government was Yn. With this dynasty the modern history of China begins (B. C. 202 to A. D. 220).

**Handsome Englishman** (*The*). The French used to call John Churchill, duke of Marlborough, *Le Bel Anglais* (1650-1722).

**Handsome Swordsman** (*The*). Joachim Murat was popularly called *Le Beau Sabreur* (1767-1815).

**Handy Andy**, (See **ANDY**).

**Handy** (*Sir Abel*), a great contriver of inventions which would not work, and of retrograde improvements. Thus "his infallible axletree" gave way when it was used, and the carriage was "smashed to pieces." His substitute for gunpowder exploded, endangered his life, and set fire to the castle. His "extinguishing powder" might have reduced the flames, but it was not mixed, nor were his patent fire-engines in workable order. He said to Farmer Ashfield:

"I have obtained patents for tweezers, tooth-picks, and tinder-boxes . . . and have now on hand two inventions, . . . one for converting saw-dust into deal boards, and the other for cleaning rooms by steam-engines."

**Lady Nelly Handy** (his wife), formerly a servant in the house of Farmer Ashfield. She was full of affectations, overbearing, and dogmatical. Lady Nelly tried to "forget the dunghill whence she grew, and thought herself the Lord knows who."

Her extravagance was so great that Sir Abel said his "best coal-pit would not find her in white muslin, nor his India bonds in shawls and otto of roses." It turned out that her first husband, Gerald, who had been absent twenty years, reappeared and claimed her. Sir Abel willingly resigned his claim, and gave Gerald £5000 to take her off his hands.

**Robert Handy** (always called *Bob*), son of Sir Abel by his first wife. He fancied he could do everything better than any one else. He taught the post boy to drive, but broke the horse's knees. He taught Farmer Ashfield how to box, but got knocked down by him at the first blow. He told Dame Ashfield he had learned lace-making at Meehlin, and that she did not make it in the right way; but he spoilt her cushion in showing her how to do it. He told Lady Handy (his father's bride) she did not know how to use the fan, and showed her; he told her she did not know how to curtsey, and showed her. Being pestered by this popinjay beyond endurance, she implored her husband to protect her from further insults. Though light-hearted, Bob was "warm, steady, and sincere." He married Susan, the daughter of Farmer Ashfield.—Th. Morton, *Speed the Plough* (1798).

**Hanging Judge** (*The*), Sir Francis Page (1718-1741).

The earl of Norbury, who was chief justice of the Common Pleas in Ireland from 1820 to 1827, was also stigmatized with the same unenviable title.

**Hannah**. The friend of the Quaker widow in the garden after her husband's funeral—"the single heart that comes at need."—Bayard Taylor, *The Quaker Widow*.

*Hannah*, housekeeper to Mr. Fairford, the lawyer.—Sir W. Scott, *Redgauntlet* (time, George III.).

**Hannah Thurston.** A country girl, a Quaker by birth and breeding, whose Madonna face and nobility of character win the regard of a wealthy citizen of the world, a travelled man who yet does not sympathize with Hannah's "progressive" ideas on the subject of woman's suffrage, etc. He marries her and converts her.—Bayard Taylor, *Hannah Thurston*, (1868.)

**Hans**, a simple-minded boy of five and twenty, in love with Esther, but too shy to ask her in marriage. He is a "Modus" in a lower social grade; and Esther is a "cousin Helen," who laughs at him, loves him, and teaches him how to make love to her and win her.—S. Knowles, *The Maid of Mariendorpt* (1838).

*Hans*, the pious ferryman on the banks of the Rhine.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

*Hans (Adrian)*, a Dutch merchant killed at Boston.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

**Hans of Iceland**, a novel by Victor Hugo (1824). Hans is a stern, savage, Northern monster, ghastly and fascinating.

**Hans von Rippach** [*Rip.pak*], *i. e.* Jack of Rippach. Rippach is a village near Leipsic. This Hans von Rippach is a "Mons. Nong-tong-pas," that is, a person asked for, who does not exist. The "joke" is to ring a house up at some unseasonable hour, and ask for Herr Hans von Rippach or Mons. Nong-tongpas.

**Hanson (Neil)**, a soldier in the castle of Garde Doloureuse.—Sir W. Scott, *The Betrothed* (time, Henry II.).

**Hanswurst**, the "Jack Pudding" of old German comedy, but almost annihilated by Gottsched, in the middle of the eighteenth century. He was clumsy, huge in person, an immense gourmand, and fond of vulgar practical jokes.

\* \* The French "Jean Potage," the Italian "Macaroni," and the Dutch "Pickel Herringe," were similar characters.

**Hapmouche** (2 *syl.*), *i. e.* "fly-catcher," the giant who first hit upon the plan of smoking pork and neats' tongues.—Rabelais, *Pantagruel*, ii. 1.

**Happer or Hob**, the miller who supplies St. Mary's Convent.

*Mysie Happer*, the miller's daughter. Afterwards, in disguise, she acts as the page of Sir Piercie Shafton, whom she marries.—Sir W. Scott, *The Monastery* (time, Elizabeth).

**Happuck**, a magician, brother of Ulin, the enchantress. He was the instigator of rebellion, and intended to kill the Sultan Misnar at a review, but Misnar had given orders to a body of archers to shoot the man who was left standing when the rest of the soldiers fell prostrate in adoration. Misnar went to the review, and commanded the army to give thanks to Allah for their victory, when all fell prostrate except Happuck, who was thus detected, and instantly despatched.—Sir C. Morell [James Ridley], *Tales of the Genii* ("The Enchanter's Tale," vi., 1751).

Have we prevailed against Ulin and Happuck, Ollomand and Tasnar, Ahaback and Desra; and shall we fear the contrivance of a poor vizier?—*Tales of the Genii*, vii. (1751).

# *Hamlet and his Father's Ghost*

*E. von Hofften, Artist*



**E**<sup>NTER</sup> Ghost.

*Horatio*

*Look, my lord, it comes.*

*Hamlet*

*Angels and ministers of grace defend us !  
Be thou a spirit of health, or goblin damned,  
Bring with thee airs from Heaven, or blasts from Hell,  
Be thy intents wicked or charitable,  
Thou comest in such a questionable shape  
That I will speak to thee ! I'll call thee, Hamlet,  
King, Father, Royal Dane ! O, answer me !*

*Shakespeare's "Hamlet."*



## CHAPTERS

Harmon North, a soldier in the battle of  
Gettysburg. Sir W. Scott, *The Re-*  
*publican*, New York.

For instance, the Jack-Pulling's old  
man, bowed, out-rigged, contorted,  
the slave, in the middle of the eight-  
eenth century. He was clumsy, huge in  
frame, a weak, gormless, and fond

The French "Jean Potage," the Italian "Mazzeppa," and the Dutch "Pickel" were similar characters.

... upon the plan of  
... the great tongue--Rabe-  
... of the ...

Miller who sup-  
porter's daughter.

... as the  
... whom she  
... The Monastery

...and his brother, brother of Ulin, of course, and the was the instigator. And he had intended to kill the Sultan Misour at a banquet, but Misour had

open order. The lady of archers to shoot  
the arrows, and the standing when the  
lady of archers to prostrate in adora-  
tion. The lady of archers to the review, and  
the lady of archers to the review, and

...a friendly despatched.—Sir O.  
Hobbes, *Volley I Tales of the Genii*

They were sailed against Ubr and Hapnuck,  
Abnack and Ufnar. And back end ~~WAXX~~ and  
back end the sentence of a poor sister.



XXXVIII

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**Har'apha**, a descendant of Anak, the giant of Gath. He went to mock Samson in prison, but durst not venture within his reach.—Milton, *Samson Agonistes* (1632).

**Harbor** (*In*).

"I know it is over, over!

I know it is over at last!

Down sail! the sheathed anchor uncover,  
For the stress of the voyage has passed.

Life, like a tempest of ocean,

Hath outbreathed its ultimate blast;

There's but a faint sobbing seaward,

While the calm of the tide deepens leeward;

And, behold! like the welcoming quiver

Of heart-pulses throbbed through the river,

Those lights in the harbor at last;

The heavenly harbor at last!"

Paul Hamilton Hayne (1882).

**Har'bothel** (*Master Fabian*), the squire of Sir Aymer de Valence.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

**Hard Times**, a novel by C. Dickens (1854), dramatized in 1867 under the title of *Under the Earth* or *The Sons of Toil*. Bounderby, a street Arab, raised himself to banker and cotton prince. When 55 years of age, he proposed marriage to Louisa, daughter of Thomas Gradgrind, Esq., J. P., and was accepted. One night the bank was robbed of £150, and Bounderby believed Stephen Blackpool to be the thief, because he had dismissed him, being obnoxious to the mill hands; but the culprit was Tom Gradgrind, the banker's brother-in-law, who lay *perdu* for a while, and then escaped out of the country. In the dramatized version, the bank was not robbed at all, but Tom merely removed the money to another drawer for safe custody.

**Hardeastle** (*Squire*), a jovial, prosy, but hospitable country gentleman of the old school. He loves to tell his long-

winded stories about Prince Eugene and the duke of Marlborough. He says, "I love everything that's old—old friends, old times, old manners, old books, old wine," and he might have added, "old stories."

*Mrs. Hardeastle*, a very "genteel" lady indeed. Mr. Hardeastle is her second husband, and Tony Lumpkin her son by her former husband. She is fond of "genteel" society, and the last fashions. Mrs. Hardeastle says, "There's nothing in the world I love to talk of so much as London and the fashions, though I was never there myself." She, foolishly mistaking her husband for a highwayman, and imploring him on her knees to take their watches, money, all they have got, but to spare their lives: "Here, good gentleman, whet your rage upon me, take my money, my life, but spare my child!" is infinitely comic.

The princess, like Mrs. Hardeastle, was jolted to a jelly.—Lord W. P. Lennox, *Celebrities*, i. 1.

*Miss Hardeastle*, the pretty, bright-eyed, lively daughter of Squire Hardeastle. She is in love with young Marlow, and "stoops" to a pardonable deceit "to conquer" his bashfulness and win him.—Goldsmith, *She Stoops to Conquer* (1773).

**Hardie** (*Mr.*), a young lawyer, in the introduction of Sir W. Scott's *Heart of Midlothian* (1818).

*Hardie* (*Alfred*), lover of Julia Dodd, in Charles Reade's *Very Hard Cash*. His father, *Richard Hardie*, wealthy and fraudulent banker, cheats *David Dodd*, Julia's father, of £14,000, and hinders his son's marriage to the daughter of his victim by every means in his power, going so far as to shut him up in an insane asylum on what was to have been his wedding-day.—Charles Reade, *Very Hard Cash*.

**Hardouin** (2 *syl.*). Jean Hardouin, the jesuit, was librarian to Louis XIV. He doubted the truth of all received history; denied that the *Æneid* was the work of Virgil, or the *Odes* of Horace the production of that poet; placed no credence in medals and coins; regarded all councils before that of Trent as chimerical; and looked on all Jansenists as infidels (1646-1729).

**Hardy** (*Mr.*), father of Letitia. A worthy little fellow enough, but with the unfortunate gift of "foreseeing" everything (act v. 4).

*Letitia Hardy*, his daughter, the *fiancée* of Doricourt. A girl of great spirit and ingenuity, beautiful and clever. Doricourt dislikes her without knowing her, simply because he has been betrothed to her by his parents; but she wins him by stratagem. She first assumes the airs and manners of a raw country hoyden, and disgusts the fastidious man of fashion. She then appears at a masquerade, and wins him by her many attractions. The marriage is performed at midnight, and, till the ceremony is over, Doricourt has no suspicion that the fair masquerader is his affianced, Miss Hardy.—Mrs. Cowley, *The Belle's Stratagem* (1780).

**Harding** (*Mr.*), gentle warden of Barchester almshouse; precentor and rector of St. Cuthbert's. Harried nearly out of his sober wits by newspaper persecution.—Anthony Trollope, *The Warden* and *Barchester Towers*.

**Haredale** (*Geoffrey*), brother of Reuben, the uncle of Emma Haredale. He was a papist, and incurred the malignant hatred of Gashford (Lord George Gordon's secretary) by exposing him in Westminster Hall. Geoffrey Haredale killed Sir John

Chester in a duel, but made good his escape, and ended his days in a monastery.

*Reuben Haredale*, (2 *syl.*), brother of Geoffrey, and father of Emma Haredale. He was murdered.

*Emma Haredale*, daughter of Reuben, and niece of Geoffrey, with whom she lived at "The Warren." Edward Chester entertained a *tendresse* for Emma Haredale.—C. Dickens, *Barnaby Rudge* (1841).

**Harefoot** (*Harold*). So Harold I. was called because he was swift of foot as a hare (1035-1040).

**Hargrave**, a man of fashion. The hero and title of a novel by Mrs. Trollope (1843).

**Harley**, "the man of feeling." A man of the finest sensibilities and unbounded benevolence, but bashful as a maiden.—Mackenzie, *The Man of Feeling* (1771).

The principal object of Mackenzie is . . . to reach and sustain a tone of moral pathos by representing the effect of incidents . . . upon the human mind, . . . especially those which are just, honorable, and intelligent.—Sir W. Scott.

**Harlot** (*The Infamous Northern*), Elizabeth Petrowna, empress of Russia (1709-1761).

**Harlowe** (*Clarissa*), a young lady, who, to avoid a marriage to which her heart cannot consent, but to which she is urged by her parents, casts herself on the protection of a lover, who most scandalously abuses the confidence reposed in him. He afterwards proposes marriage; but she rejects his proposal, and retires to a solitary dwelling, where she pines to death with grief and shame.—S. Richardson, *The History of Clarissa Harlowe* (1749).

The dignity of Clarissa under her disgrace . . . reminds us of the saying of the ancient poet,

## *Clarissa Harlowe*

*C. Landseer, Artist*

*A. Periam, Engraver*



**A**RRESTED on a charge of debt, *Clarissa* has been taken to the sponging-house. There *Lovelace* visits her. After describing the forlorn room she occupies, he says:

"She was kneeling in a corner of the room, near the dismal window, against the table, on an old bolster (as it seemed to be) of the coarse couch, half covered with her handkerchief; her back to the door, which was only shut-to; her arms crossed upon the table, the forefinger of her right hand in her Bible. She had perhaps been reading in it and could read no longer. Paper, pens, ink, lay by her book on the table. Her dress was white, lutestring, exceedingly neat. Her head-dress was a little discomposed; her charming hair in natural ringlets, but a little tangled as if not lately combed, irregularly shading one side of the loveliest neck in the world, as her disordered, rumpled handkerchief did the other. Her face \* \* \* was reclined when we entered, upon her crossed arms; but so, as not more than one side of it to be bid."

*Richardson's "Clarissa Harlowe."*

...a dual but made good his ... and ended his days in a monastery.

...Harold (3. syl), brother of ... and father of Emma Haradale.

...Harold, daughter of Reuben, and ... with whom she lived at ... "The Warren," (Edward) Chester enter-  
bress for Emma Haradale.—C.  
Thomas Barnaby Rudge (1841).

...I. D. (1744-1801) was ... because he was of ... as a ... (1841-1801).

...The ... Mrs. Trollope ... A man ... unbounded ... (1771).

...to ... upon the ... which are ... W. Scott ... Elizabeth ... (1700-1790).

...lady, who ... which her heart ... she is urged ... of it to his ...

...on the pro- ... most scandalously ... in him. He ... but she re- ... and retires to a solitary ... goes to death with ... Richardson, *The ... Harlequin* (1749).

...her disgrace ... of the spring of the ancient poet,





CLARISSA HARLOWE.



that a good man struggling with the tide of adversity, and surmounting it, is a sight upon which the immortal gods might look down with pleasure.—Sir W. Scott.

The moral elevation of this heroine, the saintly purity which she preserves amidst scenes of the deepest depravity and the most seductive gaiety, and the never-failing sweetness and benevolence of her temper, render *Clarissa* one of the brightest triumphs of the whole range of imaginative literature.—Chambers, *English Literature*, ii. 161.

**Harmon** (*John*), alias JOHN ROKESMITH, Mr. Boffin's secretary. He lodged with the Wilfers, and ultimately married Bella Wilfer. He is described as "a dark gentleman, 30 at the utmost, with an expressive, one might say, a handsome face."—C. Dickens, *Our Mutual Friend* (1864).

\*\*\* For explanation of the mystery see vol. I. ii. 13.

**Harmo'nia's Necklace**, an unlucky possession, something which brings evil to its possessor. Harmonia was the daughter of Mars and Venus. On the day of her marriage with King Cadmus, she received a necklace made by Vulcan for Venus. This unlucky ornament afterwards passed to Sem'elê, then to Jocasta, then Eriphy'lê, but it was equally fatal in every case. (See LUCK.)—Ovid, *Metaph.*, iv. 5; Statius, *Thebaid*, ii.

**Harmonious Blacksmith**. It is said that the sound of hammers on an anvil suggested to Handel the "theme" of the musical composition to which he has given this name.—See SCHOELCHER, *Life of Handel*, 65.

A similar tale is told of Pythagoras.

**Harmony** (*Mr.*), a general peace-maker. When he found persons at variance, he went to them separately, and told them how highly the other spoke and thought

of him or her. If it were man and wife, he would tell the wife how highly her husband esteemed her, and would apply the "oiled feather" in a similar way to the husband. "We all have our faults," he would say, "and So-and-so-knows it, and grieves at his infirmity of temper; but though he contends with you, he praised you to me this morning in the highest terms." By this means he succeeded in smoothing many a ruffled mind.—Inchbald, *Every One has His Fault* (1794).

**Harold** "the Dauntless," son of Witikind, the Dane. "He was rocked on a buckler, and fed from a blade." Harold married Eivir, a Danish maid, who had waited on him as a page.—Sir W. Scott, *Harold the Dauntless* (1817).

*Harold* (*Childe*), a man of good birth, lofty bearing, and peerless intellect, who has exhausted by dissipation the pleasures of youth, and travels. Sir Walter Scott calls him "Lord Byron in a fancy dress." In canto i. the childe visits Portugal and Spain (1809); in canto ii., Turkey in Europe (1810); in canto iii., Belgium and Switzerland (1816); in canto iv., Venice, Rome, and Florence (1817).

\*\*\* Lord Byron was only 21 when he began *Childe Harold*, and 28 when he finished it.

**Haroun-al-Raschid**, caliph, of the Abbasside race, contemporary with Charlemagne, and, like him, a patron of literature and the arts. The court of this caliph was most splendid, and under him the caliphate attained its greatest degree of prosperity (765–809).

\*\*\* Many of the tales in the *Arabian Nights* are placed in the caliphate of Haroun-al-Raschid, as the histories of "Am'inê," "Sindbad the Sailor," "Aboul-

hasson and Shemselnihar," "Noureddin," "Codadad and his Brothers," "Sleeper Awakened," and "Cogia Hassan." In the the third of these the caliph is a principal actor.

**Harpagon**, the miser, father of Cléante (2 *syl.*) and Elise (2 *syl.*). Both Harpagon and his son desire to marry Mariane (3 *syl.*); but the father, having lost a casket of money, is asked which he prefers—his casket or Mariane, and as the miser prefers the money, Cléante marries the lady. Harpagon imagines that every one is going to rob him, and when he loses his casket, seizes his own arm in the frenzy of passion. He proposes to give his daughter in marriage to an old man named Anselme, because no "dot" will be required; and when Valère (who is Elise's lover) urges reason after reason against the unnatural alliance, the miser makes but one reply, "sans dot." "Ah," says Valère, "il est vrai cela ferme la bouche à tout, *sans dot.*" Harpagon, at another time, solicits Jacques (1 *syl.*) to tell him what folks say of him: and when Jacques replies he cannot do so, as it would make him angry, the miser answers, "Point de tout, au contraire, c'est me faire plaisir." But when told that he is called a miser and a skinflint, he towers with rage, and beats Jacques in his uncontrolled passion.

"Le seigneur Harpagon est de tous les humains l'humain le moins humain, le mortel de tous les mortels le plus dur et le plus serré" (ii. 5). Jacques says to him, "Jamais on ne parle de vous que sous les noms d'avare, de ladre, de vilain, et de fesse-Matthiæ" (iii. 5).—Molière, *L'Avare* (1667).

**Harpax**, centurion of the "Immortal Guard."—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

**Harpê** (2 *syl.*), the cutlass with which Mercury killed Argus, and with which Perseus (2 *syl.*) subsequently cut off the head of Medusa.

**Harper**, a familiar spirit of mediæval demonology.

Harper cries, "'Tis time, 'tis time!"

Shakespeare, *Macbeth*, act iv. sc. 1 (1606).

**Harpoc'rates** (4 *syl.*), the god of silence. Cupid bribed him with a rose not to divulge the amours of Venus. Harpocratês is generally represented with his second finger on his mouth.

He also symbolized the sun at the end of winter, and is represented with a cornucopia in one hand and a lotus in the other. The lotus is dedicated to the sun, because it opens at sunrise and closes at sunset.

I assured my mistress she might make herself quite easy on that score [i.e. *my making mention of what was told me*], for I was the Harpocrates of trusty valets.—Lesage, *Gil Blas*, iv. 2 (1724).

**Harriet**, the elder daughter of Sir David and Lady Dunder, of Dunder Hall. She was in love with Scruple, whom she accidentally met at Calais; but her parents arranged that she should marry Lord Snolts, a stumpy, "gummy" old nobleman of five-and-forty. To prevent this hateful marriage, Harriet consented to elope with Scruple; but the flight was intercepted by Sir David, who, to prevent a scandal, consented to the marriage, and discovered that Scruple, both in family and fortune, was a suitable son-in-law.—G. Colman, *Ways and Means* (1788).

**Harriet [Mowbray]**, the daughter of Colonel Mowbray, an orphan without fortune, without friends, without a pro-

## *Edith Finding the Body of Harold*



“*E*DITH waved her hand impatiently as they approached, as if jealous of the dead, but as she had not sought, so neither did she oppose, their aid.

“*They unbelmed another corpse; and the monks and the knight, after one glance, turned away sickened and awe-stricken at the sight; for the face was all defeatured and mangled with wounds; and naught could they recognize save the ravaged majesty of what had been man. But at the sight of that face, a wild shriek broke from Edith's heart.*

“*She started to her feet—put aside the monks with a wild and angry gesture, and bending over the face, sought with her long hair to wipe from it the clotted blood; then, with convulsive fingers, she strove to loosen the buckler of the breast mail.*”

*Bulwer's "Harold."*

## Edith Finding the Body of Harold

Edith started her hand instinctively as they approached, and  
"Edith," she said, "the hand that was not enough, so with this  
she spoke, then  
"They remained motionless, and the moon and the light  
one glance, turned away, and in the light of the night  
face was all distorted and mangled and contorted, and  
recognize even the rugged shape of what had been human. But in the light  
of that face, a wild spirit from some fairy land  
"She started to her feet, and in the moonlight with a wild and angry  
gesture, and bending over the face, said, "Oh, my poor boy, to see  
the clothed man; then, with convulsive sobs, she strove to loosen the  
buckle of the first mail."

Edith's "Harold!"





EDITH FINDING THE BODY OF HAROLD.





pector. She marries elandestinely Charles Eustace.—J. Poole, *The Scapegoat*.

**Harriot** [Russet], the simple, unsophisticated daughter of Mr. Russet. She loves Mr. Oakly, and marries him, but becomes "a jealous wife," watching her husband like a lynx, to find out some proof of infidelity, and distorting every casual remark as evidence thereof. Her aunt, Lady Freelove, tries to make her a woman of fashion, but without success. Ultimately, she is cured of her idiosyncrasy.—George Colman, *The Jealous Wife* (1761).

**Harriet** (*Shattuck*), superannuated tailor-ess who, with her blind sister, lives in the little house in which she was born. It leaks and shakes in the wind, and they are often hungry, but when they are removed to a "Home," they steal away and walk fourteen miles back to the old house.—Mary E. Wilkins, *A Humble Romance* (1887.)

**Harris** (*Mrs.*), a purely imaginary character, existing only in the brain of Mrs. Sarah Gamp, and brought forth on all occasions to corroborate the opinions and trumpet the praises of Mrs. Gamp, the monthly nurse.

**Harris**, one of the trio of invalids who go up the Thames in quest of health. Their adventures are the theme of Jerome K. Jerome's *Three Men in a Boat* (1889).

**Harrises** (*The*), family who live and die in the faith that, to be a born Harris is a career in itself. They are not rich, or learned, or accomplished, but eminently respectable, and clad in simple egotism as with a garment.—Annie Sheldon Coombs, *As Common Mortals* (1886).

**Harrison** (*Dr.*), the model of benevolence, who nevertheless takes in execution the goods and person of his friend Booth, because Booth, while pleading poverty, was buying expensive and needless jewelry.—Fielding, *Amelia* (1751).

**Harrison** (*Major-General*), one of the parliamentary commissioners.—Sir W. Scott, *Woodstock* (time, Commonwealth).

**Harrison**, the old steward of Lady Belenden, of the Tower of Tillietudlem.—Sir W. Scott, *Old Mortality* (time, Charles II.).

**Har'rowby** (*John*), of Stock's Green, a homely, kind-hearted, honest Kentish farmer, with whom Lieutenant Worthington and his daughter Emily take lodgings. Though most desirous of showing his lodger kindness, he is constantly wounding his susceptibilities from blunt honesty and want of tact.

**Dame Harrowby**, wife of Farmer Harrowby.

**Stephen Harrowby**, son of Farmer Harrowby, who has a mania for soldiering, and calls himself "a perspiring young hero."

**Mary Harrowby**, daughter of Farmer Harrowby.—G. Colman, *The Poor Gentleman* (1802).

**Harringtons** (*The*), Melchisedec. Fashionable tailor; "a grand man, despite his calling." Of him and *Mrs. Harrington* it was said that she "had a Port, and Melchisedec a Presence."

**Caroline**, married to Major Strike.

**Harriet**, married to Mr. Andrew Cogglesby.

**Louisa**, married to Señor Silva Diaz, Conde de Saldar.

**Evan**, the only son, brought up in polite

circles, hates the name and trade of "tailor," but bound in honor to pay his father's debts. After many struggles and divers reverses, the contest between tradesman and diplomatist within him ends in his marriage to an heiress long beloved by him, and the appointment to the position of attaché to the Naples Embassy.—George Meredith, *Evan Harrington* (1888).

**Harry** (*Sir*), the servant of a baronet, who assumed the airs and title of his master, and was addressed as "Baronet," or "Sir Harry." He even quotes a bit of Latin: "O tempora! O Moses!"—Rev. James Townley, *High Life Below Stairs* (1759).

**Harry** (*Blind*), the minstrel, friend of Henry Smith.—Sir. W. Scott, *Fair Maid of Perth* (time, Henry IV.).

**Harry** (*The Great*), or *Henri Grace à Dieu*, a man-of-war built in the reign of Henry VII.

Towered the *Great Harry*, crank and tall.  
Longfellow, *The Building of the Ship*.

**Harry Paddington**, a highwayman in the gang of Captain Macheath. Peachum calls him "a poor, petty-larceny rascal, without the least genius;" and says, "even if the fellow were to live six months, he would never come to the gal-lows with credit."—Gay, *The Beggar's Opera* (1727).

**Hart'house** (2 *syl.*) a young man who begins life as a cornet of dragoons, but, being bored with everything, coaches himself up in statistics, and comes to Coketown to study facts. He falls in love with Lousia [*née* Gradgrind], wife of Josiah Bounderby, banker and mill-owner, but, failing to induce the young wife to

elope with him, he leaves the place.—C. Dickens, *Hard Times* (1854).

**Hartley** (*Adam*), afterwards Dr. Hartly. Apprentice to Dr. Gray.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

**Hartwell** (*Lady*), a widow, courted by Fountain, Bellamore, and Harebrain.—Beaumont and Fletcher, *Wit without Money* (1639).

**Harût and Marût**, two angels sent by Allah to administer justice upon earth, because there was no righteous judgment among men. They acted well till Zoha'ra, a beautiful woman, applied to them, and then they both fell in love with her. She asked them to tell her the secret name of God, and immediately she uttered it, she was borne upwards into heaven, where she became the planet Venus. As for the two angels, they were imprisoned in a cave near Babylon.—Sale's *Korân*, ii.

Allah bade  
That two untempted spirits should descend,  
Judges on earth. Haruth and Maruth went,  
The chosen sentencers. They fairly heard  
The appeals of men . . . At length,  
A woman came before them; beautiful  
Zohara was, etc.

Southey, *Talaba the Destroyer*, iv. (1797).

**Hassan**, caliph of the Ottoman empire, noted for his splendor and hospitality. In his seraglio was a beautiful young slave named Leila (2 *syl.*), who had formed an attachment to "the Giaour" (2 *syl.*). Leila is put to death by the emir, and Hassan is slain near Monut Parnassus by the giaour [*djow'.er*].—Byron, *The Giaour* (1813).

**Hassan**, the story-teller, in the retinue of the Arabian physician.—Sir W. Scott, *The Talisman* (time, Richard I.).

## *King Harold and the Elfin*

*Albert Tschautsch, Artist*



**H**EADING his heroes,  
Hardy King Harold,  
Marching by moonlight,  
Moved through the forest.  
Banners their hands bore  
Taken in battle;  
Widly their war-flags  
Waved in the wind;  
Widly their war-songs  
Rang through the woodland.  
What bodeth yon bustle  
That's heard in the brushwood?  
What swings there, close-swarming  
And sways in the tree-tops?  
What drops from the dark cloud,  
And drops from the fountain?

What flings to them flowers,  
While fluently singing?  
What whirls round each warrior,  
And leaps on each war-horse?  
What clasps them so closely  
And clings to their armor?  
Draweth their daggers,  
And drags them from horseback?  
Conquers their calmness,  
And keeps them unquiet?  

---

'Tis the army of elfins;  
No aid can avail them—  
The fairies have found them  
And force them to Fay-land.

*Translated from Ublaud.*

1255

He goes with him, he leaves the place.  
 (Sings) "I'm a poor, poor man."



"KING HAROLD AND THE ELFINS."





*Hassan (Al)*, the Arabian emir of Persia, father of Hinda. He won the battle of Cadessia, and thus became master of Persia.—T. Moore, *Lalla Rookh* ("the Fire-Worshippers," 1817).

*Hassan* surnamed *Al Habbal* ("the rope-maker"), and subsequently *Cogia* ("merchant"); his full name was then *Cogia Hassan Alhabbal*. Two friends, named Saad and Saadi, tried an experiment on him. Saadi gave him 200 pieces of gold in order to see if it would raise him from extreme poverty to affluence. Hassan took ten pieces for immediate use, and sewed the rest in his turban; but a kite pounced on his turban and carried it away. The two friends, after a time, visited Hassan again, but found him in the same state of poverty; and, having heard his tale, Saadi gave him another 200 pieces of gold. Again he took out ten pieces, and, wrapping the rest in a linen rag, hid it in a jar of bran. While Hassan was at work, his wife exchanged this jar of bran for fuller's earth, and again the condition of the man was not bettered by the gift. Saad now gave the rope-maker a small piece of lead, and this made his fortune thus: A fisherman wanted a piece of lead for his nets, and promised to give Hassan for Saad's piece whatever he caught in his first draught. This was a large fish, and in it the wife found a splendid diamond, which was sold for 100,000 pieces of gold. Hassan now became very rich, and when the two friends visited him again, they found him a man of consequence. He asked them to stay with him, and took them to his country house, when one of his sons showed him a curious nest, made out of a turban. This was the very turban which the kite had carried off, and the money was found in the lining. As they returned to the

city, they stopped and purchased a jar of bran. This happened to be the very jar which the wife had given in exchange, and the money was discovered wrapped in linen at the bottom. Hassan was delighted, and gave the 180 pieces to the poor.—*Arabian Nights* ("Cogia Hassan Alhabbal").

*Hassan (Abou)*, the son of a rich merchant of Bagdad, and the hero of the tale called "The Sleeper Awakened" (*q. v.*).—*Arabian Nights*.

**Hassan Aga**, an infamous renegade, who reigned in Algiers, and was the sovereign there when Cervantes (author of *Don Quixote*) was taken captive by a Barbary corsair in 1574. Subsequently, Hassan bought the captive for 500 ducats, and he remained a slave till he was redeemed by a friar for 1000 ducats.

Every day this Hassan Aga was hanging one, impaling another, cutting off the ears or breaking the limbs of a third . . . out of mere wantonness.—Cervantes (1605).

**Hassan ben Sabah**, the old man of the mountain, founder of the sect called the Assassins.

Dr. Adam Clark has supplemented Rymer's *Fædera* with two letters by this sheik. This is not the place to point out the want of judgment in these addenda.

**Hastie (Robin)**, the smuggler and publican at Annan.—Sir W. Scott, *Redgauntlet* (time, George III.).

**Hastings**, the friend of young Marlow, who entered with him the house of Squire Harcastle, which they mistook for an inn. Here the two young men met Miss Harcastle and Miss Neville. Marlow became the husband of the former, and Hastings, by the aid of Tony Lumpkins, won

the latter.—Goldsmith, *She Stoops to Conquer* (1773).

*Hastings*, one of the court of King Edward IV.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

**Haswell**, the benevolent physician who visited the Indian prisons, and for his moderation, benevolence, and judgment, received the sultan's signet, which gave him unlimited power.—Mrs. Inchbald, *Such Things Are* (1786).

**Hat** (*Gessler's*). The governor of the Swiss cantons in the reign of Albert I. set up his hat at Altorf, requiring the Swiss to salute it in passing. William Tell refused, and was sentenced to shoot an apple from the head of his son. Tell from this became prominent in achieving the liberties of Switzerland.

*Hat* (*A White*), used to be a mark of radical proclivities, because orator Hunt, the great demagogue, used to wear a white hat during the Wellington and Peel administration.

**Hat worn in the Royal Presence.** Lord Kingsdale acquired the right of wearing his hat in the presence of royalty by a grant from King John. Lord Forester is possessed of the same right, from a grant confirmed by Henry VIII.

**Hats and Caps**, two political factions of Sweden in the eighteenth century. The "Hats" were partisans in the French interest, and were so called because they wore French *chapeaux*. The "Caps" were partisans in the Russian interest, and were so called because they wore the Russian caps as a badge of their party.

**Hatchway** (*Lieutenant Jack*), a retired

naval officer on half pay, living with Commodore Trunnion as a companion.—Smollett, *The Adventures of Peregrine Pickle* (1751).

Who can read the calamities of Trunnion and Hatchway, when run away with by their mettled steed . . . without a good hearty burst of honest laughter.—Sir W. Scott.

**Hatef** (*i. e. the deadly*), one of Mahomet's swords, confiscated from the Jews when they were exiled from Medi'na.

**Hatim** (*Generous as*), an Arabian expression. Hatim was a Bedouin chief, famous for his warlike deeds and boundless generosity. His son was contemporary with Mahomet the prophet.

**Hathaway** (*Richard*). Young farmer whose "silent side" is imperfectly understood by his wife, Anstis Dolbeare, until a mutual sorrow brings them into sympathy each with the other.—A. D. T. Whitney, *Hitherto* (1869).

**Hatteraick** (*Dirk*), alias JANS JANSON, a Dutch smuggler-captain, and accomplice of lawyer Glossin in kidnapping Henry Bertrand. Meg Merrilies conducts young Hazelwood and others to the smuggler's cave, when Hatteraick shoots her, is seized, and imprisoned. Lawyer Glossin visits the villain in prison, when a quarrel ensues, in which Hatteraick strangles the lawyer, and then hangs himself.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Hatto**, archbishop of Mentz, was devoured by mice in the Mouse-tower, situated in a little green island in the midst of the Rhine, near the town of Bingen. Some say he was eaten of rats, and Southey, in his ballad called *God's Judgment on a*

## Dirk Hatteraick and Meg Merrilees

J. B. Macdonald, Artist

Rob. C. Bell, Engraver



"**T**HERE—beldam Deyvil's kind; " growled the harsh voice of Dirk Hatteraick from the inside of his den; "what makes thou there?"

"Laying the roughies to keep the cauld wind frae you, ye desperate do-nae-good—Ye're ower weel off, and wots na,—it will be otherwise soon."

"Have you brought in the brandy and any news of my people?" said Dirk Hatteraick.

"There's the flask for ye. Your people—dispersed—broken—gone—or cut to ribbands by the red coats."

"Der Deyvil!—this coast is fatal to me!"

"Ye may have mair reason to say sae."

While this dialogue went forward, Bertrand and Dinmont had both gained the interior of the cave, and assumed an erect position. The intruders, therefore, whose numbers had augmented unexpectedly to three, stood behind the loosely-piled branches with little risk of discovery.

"And what will the owners say?—Hagel and Sturm! I shall never dare go back again to Flushing."

"You'll never need," said the gipsy.

"What are you doing there?" said her companion; "and what makes you say that?"

During this dialogue, Meg was heaping some flax loosely together. Before answering this question, she dropped a firebrand upon the flax, which had been previously steeped in some spirituous liquor, for it instantly caught fire and rose in a vivid pyramid of the most brilliant light up to the very top of the vault. As it ascended, Meg answered the ruffian's question in a firm and steady voice:—"Because the Hour's come and the Man!"

At the appointed signal, Bertram and Dinmont sprang over the brushwood and rushed upon Hatteraick. Hazlewood, unacquainted with their plan of assault, was a moment later. The ruffian, who instantly saw he was betrayed, turned his first vengeance on Meg Merrilees at whom he discharged a pistol. She fell, with a piercing and dreadful cry, between the shriek of pain and the sound of laughter, when at its highest and most suffocating height.

"I kened it would be this way," she muttered, "and it's e'en this way that it should be!"

Scott's "Guy Mannering."

THE HISTORY OF THE CONQUEST OF THE NORTH

By the Rev. J. A. Stoddard, D.D.

And now, my dear friends, I have the pleasure to present to you the first volume of this work.

The first volume of this work is devoted to the history of the conquest of the North. It is a work of great interest and importance, and I trust that it will be read with much pleasure and profit by all who are interested in the history of our country.

I have the honor to be, my dear friends, your obedient servant.

THE HISTORY OF THE CONQUEST OF THE NORTH. BY THE REV. J. A. STODDARD, D.D. VOLUME I. THE CONQUEST OF THE NORTH. THE CONQUEST OF THE NORTH. THE CONQUEST OF THE NORTH.

THE CONQUEST OF THE NORTH. THE CONQUEST OF THE NORTH. THE CONQUEST OF THE NORTH.



DIRK HATTERAICK AND MEG MERRILEES.





*Wicked Bishop*, has adopted the latter tradition.

This Hatto, in the time of the great famine of 914, when he saw the poor exceedingly oppressed by famine, assembled a great company of them together into a barne at Kaub, and burnt them . . . because he thought the famine would sooner cease if those poor folks were despatched out of the world, for like mice they only devour food, and are of no good whatsoever. . . . But God . . . sent against him a plague of mice, . . . and the prelate retreated to a tower in the Rhine as a sanctuary; . . . but the mice chased him continually, . . . and at last he was most miserably devoured by those sillie creatures.—Coryat, *Crudities*, 571, 572.

\*\*\* Giraldus Cambrensis, in his *Itinerary*, xi. 2, says: "the larger sort of mice are called *rati*." This may account for the substitution of rats for mice in the legend.

The legend of Hatto is very common, as the following stories will prove:—

*Widerolf*, bishop of Strasburg (997), was devoured by mice in the seventeenth year of his episcopate, because he suppressed the convent of Seltzen, on the Rhine.

*Bishop Adolf*, of Cologne, was devoured by mice or rats in 112.

*Freiherr von Güttingen* collected the poor in a great barn, and burnt them to death, mocking their cries of agony. He, like Hatto, was invaded by mice, ran to his castle of Güttingen, in the lake of Constance, whither the vermin pursued him, and ate him alive. The Swiss legend says the castle sank in the lake, and may still be seen. *Freiherr von Güttingen* had three castles, one of which was Moosburg.

*Count Graaf*, in order to enrich himself, bought up all the corn. One year a sad famine prevailed, and the count expected to reap a rich harvest by his speculation; but an army of rats, pressed by hunger.

invaded his barns, and, swarming into his Rhine tower, fell on the old baron, worried him to death, and then devoured him.—*Legends of the Rhine*.

A similar story is told by William of Malmesbury, *History*, ii. 313 (Bohn's edit.).

\*\*\* Some of the legends state that the "mice" were in reality "the souls of the murdered people."

**Hatton** (*Sir Christopher*), "the dancing chancellor." He first attracted the attention of Queen Elizabeth by his graceful dancing at a masque. He was made by her chancellor and knight of the Garter.

\*\*\* M. de Lauzun, the favorite of Louis XVI., owed his fortune also to the manner in which he danced in the king's quadrille.

You'll know Sir Christopher by his turning out his toes,—famous, you know, for his dancing.—Sheridan, *The Critic*, ii. 1 (1779).

**Hautlieu** (*Sir Artavan de*), in the introduction of Sir W. Scott's *Count Robert of Paris* (time, Rufus).

*Hautlieu* (*The Lady Margaret de*), first disguised as sister Ursula, and afterwards affianced to Sir Malcolm Fleming.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

**Have'lok** (2 *syl.*), or **Hablok**, the orphan son of Birkabegn, king of Denmark, was exposed at sea through the treachery of his guardians. The raft drifted to the coast of Lincolnshire, where it was discovered by Grim, a fisherman, who reared the young foundling as his own son. It happened that some twenty years later certain English nobles usurped the dominions of an English princess, and, to prevent her gaining any access of power by a noble alliance, resolved to marry her to a peasant. Young Havelok was selected as



the bridegroom, but having discovered the story of his birth, he applied to his father Birkabegn for aid in recovering his wife's possessions. The king afforded him the aid required, and the young foundling became in due time both king of Denmark and king of that part of England which belonged to him in right of his wife.—*Havelok the Dane* (by the *trouveurs*).

**Havisham** (*Miss*), an old spinster, who dressed always in her bridal dress, with lace veil from head to foot, white shoes, bridal flowers in her white hair, and jewels on her hands and neck. She was the daughter of a rich brewer, engaged to Compeyson, a young man, who deserted her on the wedding morning; from which moment she became fossilized (ch. xxii.). She fell into the fire, and died from the shock.

*Estella Havisham*, the adopted child of Miss Havisham, by whom she was brought up. She was proud, handsome, and self-possessed. Pip loved her, and probably she reciprocated his love, but she married Bentley Drummle, who died, leaving Estella a young widow. The tale ends with these words:

I [*Pip*] took her hand in mine, and we went out of the ruined place. As the morning mists had risen . . . when I first left the forge, so the evening were rising now; and . . . I saw no shadow of another parting from her.—C. Dickens, *Great Expectations* (1860).

**Hawcabite** (3 *syl.*), a street bully. After the Restoration, we had a succession of these disturbers of the peace; first came the Muns, then followed the Tityre Tus, the Hectors, the Scourers, the Nickers, the Hawcabites, and after them the Mohawks, the most dreaded of all.

**Hawk** (*Sir Mulberry*), the bear-leader of Lord Frederick Verisopht. He is a

most unprincipled *roué*, who sponges on his lordship, snubs him, and despises him. "Sir Mulberry was remarkable for his tact in ruining young gentlemen of fortune."

**Hawk-Eye.** Name given by frontiersmen to Natty Bumppo, who is also called by the French, *La Longue Carbine*.—James Fenimore Cooper, *The Last of the Mohicans*.

To know a hawk from a handsaw, a corruption of "from a hernshaw" (i. e. a heron), meaning that one is so ignorant, he does not know a hawk from a heron: the bird of prey from the game flown at. The Romans had a proverb, *Ignorat quid distent ara lupinis* ("he does not know money from lupines," or beans); lupines were used on the Roman stage as money. We have a proverb, "He doesn't know beans," which may be descended from the Roman saying.

**Hawthorn**, a jolly, generous old fellow, of jovial spirit, and ready to do any one a kindness; consequently, everybody loves him. He is one of those rare, unselfish beings, who "loves his neighbor better than himself."—I. Bickerstaff, *Love in a Village*.

**Haworth.** A starving lad, found in the snow at a foundry-door, becomes in time master of the works. He is imperious and greedy of power, making few friends and many foes. One human being believes in him—his mother—and when his ambition overvaults itself and he is ruined and in danger of being mobbed, she goes away with him into the darkness.—Frances Hodgson Burnett, *Haworths* (1879).

**Hay** (*Colonel*), in the king's army.—Sir W. Scott, *Legend of Montrose* (time Charles I.).

*Hay* (*John*), fisherman, near Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Haydn** could never compose a single bar of music unless he could see on his finger the diamond ring given him by Frederick II.

**Hayle** (*Maverick*). Betrothed of Perley Kelso in *The Silent Partner*, by Elizabeth Stuart Phelps. He cannot sympathize with her religious and philanthropic views, and, recognizing the truth that she has outgrown him, acquiesces in her wish for a dissolution of the engagement. He marries dainty, feather-headed "Fly."

**Hayston** (*Frank*), laird of Bucklaw and afterwards of Girnington. In order to retrieve a broken fortune, a marriage was arranged between Hayston and Lucy Ashton. Lucy, being told that her plighted lover (Edgar, master of Ravenswood) was unfaithful, assented to the family arrangement, but stabbed her husband on the wedding night, went mad and died. Frank Hayston recovered from his wound and went abroad.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

\*\*\* In Donizetti's opera, Hayston is called "Arturio."

**Hazelwood** (*Sir Robert*), the old baronet of Hazelwood.

*Charles Hazelwood*, son of Sir Robert. In love with Lucy Bertram, whom he marries.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Head'rigg** (*Cuddie*), a ploughman in

Lady Bellenden's service. (*Cuddie-Cuthbert*).—Sir W. Scott, *Old Mortality* (time, Charles II.).

**Headstone** (*Bradley*), a school-master of very determined character and violent passion. He loves Lizzie Hexam with an irresistible, mad love, and tries to kill Eugene Wrayburn out of jealousy. Grappling with Rogue Riderhood on Plashwater Bridge, Riderhood falls backward into the smooth pit, and Headstone over him. Both of them perish in the grasp of a death-struggle.—C. Dickens, *Our Mutual Friend* (1864).

**Hearn** (*Frank*), lieutenant in U. S. A., against whom a charge is brought of refusing to pay just debts. He asserts that the account was paid, and the tradesman produces a ledger to prove the opposite. Joined to other evidence this seems conclusive, until *Georgia Marshall*, with whom Hearn is in love, catches sight of the ledger, and scribbles a note to her lover from the other side of the room. He raises a leaf of the ledger between the light and himself and discovers a water-mark—a date—that establishes the fact of perjury.—Charles King, *An Army Portia* (1890).

**Heart of Midlothian**, the old jail or tolbooth of Edinburgh, taken down in 1817.

Sir Walter Scott has a novel so called (1818), the plot of which is as follows:—Effie Deans, the daughter of a Scotch cow-feeder, is seduced by George Staunton, son of the rector of Willingham; and Jeanie is cited as a witness on the trial which ensues, by which Effie is sentenced to death for child murder. Jeanie promises to go to London and ask the king to pardon her half-sister, and after

various perils, arrives at her destination. She lays her case before the duke of Argyll, who takes her in his carriage to Richmond, and obtains for her an interview with the queen, who promises to intercede with his majesty (George II.) on her sister's behalf. In due time the royal pardon is sent to Edinburgh, Effie is released, and marries her seducer, now Sir George Staunton; but some years after the marriage Sir George is shot by a gypsy boy, who is in reality his illegitimate son. On the death of her husband, Lady Staunton retires to a convent on the continent. Jeanie marries Reuben Butler, the Presbyterian minister. The novel opens with the Porteous riots.

**Heartall** (*Governor*), an old bachelor, peppery in temper, but with a generous heart and unbounded benevolence. He is as simple minded as a child, and loves his young nephew almost to adoration.

**Frank Heartall**, the governor's nephew, impulsive, free-handed and free-hearted, benevolent and frank. He falls in love with the Widow Cheerly, the daughter of Colonel Woodley, whom he sees first at the opera. Ferret, a calumniating rascal, tries to do mischief, but is utterly foiled.—Cherry, *The Soldier's Daughter* (1804).

**Heartfree** (*Jack*), a railer against women and against marriage. He falls half in love with Lady Fanciful, on whom he rails, and marries Belinda.—Vanbrugh, *The Provoked Wife* (1693).

**Heartwell**, a friend of Modeley's, who falls in love with Flora, a niece of old Farmer Freehold. They marry and are happy.—John Philip Kemble, *The Farm-house*.

**Heatherblutter** (*John*), gamekeeper of the baron of Bradwardine (3 *syl.*) at Tully

Veolan.—Sir W. Scott, *Waverley* (time, George II.)

**Heaven-sent Minister** (*The*), William Pitt (1759–1806).

**Hebe** (2 *syl.*), goddess of youth, and cup-bearer of the immortals before Gany-mede superseded her. She was the wife of Herculès, and had the power of making the aged young again. (See *PLOUSINA*.)

Hebès are they to hand ambrosia, mix  
The nectar.

Tennyson, *The Princess*, iii.

**Hebron**, in the first part of *Absalom and Achitophel*, by Dryden, stands for Holland; but in the second part, by Tate, it stands for Scotland. Hebronite similarly means in one case a **Hollander**, and in the other a Scotchman.

**Hec'ate** (2 *syl.*), called in classic mythology *Hec'a.te* (3 *syl.*); a triple deity, being *Luna* in heaven, *Dian'a* on earth, and *Proserpine* (3 *syl.*) in hell. Hecate presided over magic and enchantments, and was generally represented as having the head of a horse, dog or boar, though sometimes she is represented with three bodies, and three heads looking different ways. Shakespeare introduces her in his tragedy of *Macbeth* (act iii. sc. 5), as queen of the witches; but the witches of *Macbeth* have been largely borrowed from a drama called *The Witch*, by Thom. Middleton (died 1626). The following is a specimen of this indebtedness:—

*Hecate.* Black spirits and white, red spirits and grey.

Mingle, mingle, mingle, you that mingle may . .

*1st Witch.* Here's the blood of a bat.

*Hecate.* Put in that, oh, put in that.

*2nd Witch.* Here's libbard's bane.

*Hecate.* Put in again, etc., etc.

Middleton, *The Witch*.

## *Hebe*

*Canova, Sculptor*

*M. Weber, Engraver*



**H**EBE, the daughter of Jupiter and Juno, was the cup-bearer to the gods. Homer says,

*"Hebe, honored of them all,*

*Ministered nectar."*

*She seems to have been employed in other capacities, also, for when the chariot was harnessing to carry Pallas and Juno to the aid of the Greeks,*

*"Hebe rolled the wheels,*

*Each with eight spokes, and joined them to the ends*

*Of the steel axle."*

*And when Mars was brought back wounded to Olympus,*

*"Hebe bathed*

*The god, and robed him richly."*

*After Hercules' death and translation to Olympus, Hebe was given him for his wife. One fable tells that Hebe stumbled and fell while handing nectar to the gods, and was on this account deposed and her office bestowed upon Ganymede. She was worshipped as the goddess of youth.*

W. Sachs, Haverford, Penn.

... of Minister (The), William

and the young geese of youth, and  
the old of the Senecas before Camp-  
bell's death. She was the wife of  
H. H. H. and the daughter of a taking the  
name of the Senecas.

Tompson, *The Prisoner*, 11.

[illegible]

1. The first of these is the fact that the  
 2. second of these is the fact that the  
 3. third of these is the fact that the  
 4. fourth of these is the fact that the  
 5. fifth of these is the fact that the  
 6. sixth of these is the fact that the  
 7. seventh of these is the fact that the  
 8. eighth of these is the fact that the  
 9. ninth of these is the fact that the  
 10. tenth of these is the fact that the

and white, red spots and  
the single, say that single  
of that.  
put in that.  
hard's hard.  
etc.  
The Fish.



HEBE.





And yonder pale-faced Hecate there, the moon,  
Doth give consent to that is done in darkness.

Thom. Kyd, *The Spanish Tragedy* (1597).

**Hector**, one of the sons of Priam, king of Troy. This bravest and ablest of all the Trojan chiefs was generalissimo of the allied armies, and was slain in the last year of the war by Achillês, who, with barbarous fury, dragged the dead body insultingly thrice round the tomb of Patroclos and the walls of the beleagured city.—Homer, *Iliad*.

**Hector de Mares** (1 *syl.*) or Marys, a knight of the Round Table, brother of Sir Launcelot du Lac.

The gentle Gaw'ain's courteous love,  
Hector de Mares, and Pellinore.

Sir W. Scott, *Bridal of Triermain*, ii. 13 (1813).

**Hector of Germany**, Joachim II., elector of Brandenburg (1514–1571).

**Hector of the Mist**, an outlaw, killed by Allan M'Aulay.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

**Hectors**, street bullies. Since the Restoration, we have had a succession of street brawlers, as the Muns, the Tityre Tus, the Hectors, the Scourers, the Nickers, the Hawcabites, and, lastly, the Mohawks, worst of them all.

**Heeltap** (*Crispin*), a cobbler, and one of the corporation of Garratt, of which Jerry Sneak is chosen mayor.—S. Foote, *The Mayor of Garratt* (1763).

**Heep** (*Uriah*), a detestable sneak, who is everlastingly forcing on one's attention that he is so 'umble. Uriah is Mr. Wickfield's clerk, and, with all his ostentatious 'umility, is most designing, malignant, and

intermeddling. His infamy is dragged to light by Mr. Micawber.

**Herr Piper**, "representative in New Swedeland of the Great Gustavus, the bulwark of the Protestant Religion," and a mighty stickler for forms and ceremonies appertaining to the office.—James Kirke Paulding, *Königsmarke* (1823).

**Heidelberg** (*Mrs.*), the widow of a wealthy Dutch merchant, who kept her brother's house (Mr. Sterling, a city merchant). She was very vulgar, and "knowing the strength of her purse, domineered on the credit of it." Mrs. Heidelberg had most exalted notions "of the quality," and a "perfect contempt for everything that did not smack of high life." Her English was certainly faulty, as the following specimens will show:—*farden*, *wolgar*, *spurrit*, *pertest*, *Swish*, *kivers*, *purliteness*, etc. She spoke of a *pictur by Raphaël-Angelo*, a *po-shay*, *dish-abille*, *parfect natural*s [idiots], *most genteelest*, and so on. When thwarted in her overbearing ways, she threatened to leave the house and go to Holland to live with her husband's cousin, Mr. Vanderspracken.—Colman and Garrick, *The Clandestine Marriage* (1766).

**Heimdall** (2 *syl.*), in Celtic mythology, was the son of nine virgin sisters. He dwelt in the celestial Fort Himinsbiorg, under the extremity of the rainbow. His ear was so acute that he could hear "the wool grow on the sheep's back, and the grass in the meadows." Heimdall was the watch or sentinel of Asgard (*Olympus*), and even in his sleep was able to see everything that happened (See FINE-EAR).

*Heimdall's Horn*. At the end of the world, Heimdall will wake the gods with his horn, when they will be attacked by

Muspell, Loki, the wolf Fenris, and the serpent Jormungandar.

And much he talked of . . .  
And Heimdall's horn and the day of doom.  
Longfellow, *The Wayside Inn* (interlude, 1631).

**Heinrich** (*Poor*), or "Poor Henry," the hero and title of a poem by Hartmann von der Aue [*Our*]. Heinrich was a rich nobleman, struck with leprosy, and was told he would never recover till some virgin of spotless purity volunteered to die on his behalf. As Heinrich neither hoped nor even wished for such a sacrifice, he gave the main part of his possessions to the poor, and went to live with a poor tenant farmer, who was one of his vassals. The daughter of this farmer heard by accident on what the cure of the leper depended, and went to Salerno to offer herself as the victim. No sooner was the offer made than the lord was cured, and the damsel became his wife (twelfth century).

\*\*\* This tale forms the subject of Longfellow's *Golden Legend* (1851).

**Heir-at-Law.** Baron Dubeley being dead, his "heir-at-law" was Henry Morland, supposed to be drowned at sea, and the next heir was Daniel Dowlas, a chandler of Gosport. Scarcely had Daniel been raised to his new dignity, when Henry Morland, who had been cast on Cape Breton, made his appearance, and the whole aspect of affairs was changed. That Dowlas might still live in comfort, suitable to his limited ambition, the heir of the barony settled on him a small life annuity.—G. Colman, *Heir-at-law*, (1797).

**Hel'a**, queen of the dead. She is daughter of Loki and Angurbo'da (a giantess). Her abode, called Helheim, was a

vast castle in Nifheim, in the midst of eternal snow and darkness.

Down the yawning steep he rode,  
That leads to Hela's drear abode.  
Gray, *Descent of Odin* (1757).

**Helen**, wife of Menelāos of Sparta. She eloped with Paris, a Trojan prince, while he was the guest of the Spartan king. Menelaos, to avenge this wrong, induced the allied armies of Greece to invest Troy; and after a siege of ten years, the city was taken and burnt to the ground.

\*\*\* A parallel incident occurred in Ireland. Dervorghal, wife of Tiernan O'Ruark, an Irish chief who held the county of Leitrim, eloped with Dermot M'Murchad, prince of Leinster. Tiernan induced O'Connor, king of Connaught, to avenge this wrong. So O'Connor drove Dermot from his throne. Dermot applied to Henry II. of England, and this was the incident which brought about the conquest of Ireland (1172).—Leland, *History of Ireland* (1773).

**Helen**, the heroine of Miss Edgeworth's novel of the same name. This was her last and most popular tale (1834).

**Helen**, cousin of Modus, the bookworm. She loved her cousin, and taught him there was a better "art of love" than that written by Ovid.—S. Knowles, *The Hunchback* (1831).

**Helen Lorrington.** Accomplished young widow, Anne Douglas's intimate friend. She is the semi-betrothed of Ward Heathcote, who nevertheless considers himself free to woo Anne. After many complications, Heathcote, believing Anne already married becomes Helen's husband. The latter is murdered a year or two later

## *Hector and Andromache*

*A. Maignan, Artist*

*A. C. Alais, Engraver*



*"W*HEN at length he reached  
The Scaen gates, that issue on the field,  
His spouse, the nobly-dowered Andromache,  
Came forth to meet him.  
She came attended by a maid, who bore  
A tender child—a babe too young to speak—  
Upon her bosom, Hector's only son,  
Beautiful as a star."

*Homer's "Iliad." (Bryant's translation.)*

...in the midst of  
...and business.

...Joseph rode,  
...abode,  
...of *Coler* (1737).

...of Sparta.  
...Trojan prince,  
...of the Spartan  
...this wrong.  
...Greece to in-  
...of ten years,  
...Hector and Andromach

...in the  
...man (Hector,  
...of Lei-  
...M. Ward,  
...induc-

...to avenge  
...Darned  
...Henry  
...incident  
...of Ire-  
...Ireland  
...Lawrence  
...her  
...was her  
...Homer's *Odyssey* (Homer's translation)

...the backwood.  
...and taught  
...then that  
...The *Enchir-*

...Accomplished  
...infante  
...breathed of  
...consider-  
...many  
...Aure  
...husband  
...two late



HECTOR AND ANDROMACHE.



under circumstances that cast suspicion upon Heathcote. Through Anne's efforts and testimony he is acquitted, and finally marries her.—Constance Fennimore Woolson, *Anne* (1882).

*Helen (Lady)*, in love with Sir Edward Mortimer. Her uncle insulted Sir Edward in a county assembly, struck him down, and trampled on him. Sir Edward, returning home, encountered the drunken ruffian and murdered him. He was tried for the crime, and acquitted "without a stain upon his character;" but the knowledge of the deed preyed upon his mind so that he could not marry the niece of the murdered man. After leading a life of utter wretchedness, Sir Edward told Helen that he was the murderer of her uncle, and died.—G. Colman, *The Iron Chest* (1796).

*Helen* [MOWBRAY], in love with Walsingham. "Of all grace the pattern—person, feature, mind, heart, everything as nature had essayed to frame a work where none could find a flaw." Allured by Lord Athunree to a house of ill-fame, under pretence of doing a work of charity, she was seen by Walsingham as she came out, and he abandoned her as a wanton. She then assumed male attire, with the name of Eustace. Walsingham became her friend, was told that Eustace was Helen's brother, and finally discovered that Eustace was Helen herself. The mystery being cleared up, they became man and wife.—S. Knowles, *Woman's Wit, etc.* (1838).

**Helen's Fire** (*feu d'Hélène*), a comazant called "St. Helme's" or "St. Elmo's fire" by the Spaniards; the "fires of St. Peter and St. Nicholas" by the Italians; and "Castor and Pollux" by the ancient Romans. This electric light will sometimes

play about the masts of ships. If only one appears, foul weather may be looked for; but if two or more flames appear, the worst of the storm is over.

*Helen (Rolleston)*, heroine of Charles Reade's novel, *Foul Play*. She is betrothed to Wardlaw, chief villain of the story, and sets out on a sea-voyage to restore her health; is shipwrecked and cast on an island with Herbert Penfold. After their return to England, she rights the wronged Penfold, and punishes Wardlaw.

*Helen*, wife of *John Ward, Preacher*. Her husband is a Calvinist of a pronounced type; she a believer in Universal Salvation. The spiritual agonies to which they are subjected by the difference in creeds, separate them for a while and are the moving cause of John Ward's death. He passes away, convinced that "his death is to be the climax of God's plans for her."—Margaret Deland, *John Ward, Preacher* (1888).

**Hel'ena (St.)**, daughter of Coel, duke Colchester, and afterwards king of Britain. She married Constantius (a Roman senator, who succeeded "Old King Cole"), and became the mother of Constantine the Great. Constantius died at York (A.D. 306). Helena is said to have discovered at Jerusalem the sepulchre and cross of Jesus Christ.—Geoffrey, *British History* v. 6 (1142).

\*\*\* This legend is told of the Colchester arms, which consist of a cross and three crowns (two atop and one at the foot of the cross).

At a considerable depth beneath the surface of the earth were found three crosses which were instantly recognized as those on which Christ and the two thieves had suffered death.



To ascertain which was the *true cross*, a female corpse was placed on all three alternately; the two first tried produced no effect, but the third instantly reanimated the body.—J. Brady, *Clavis Calendaria*, 181.

Herself in person went to seek that holy cross  
Whereon our Saviour died, which found, as it  
was sought;  
From Salem unto Rome triumphantly she  
brought.

Drayton, *Polyolbion*, viii. (1612).

*Helena*, only daughter of Gerard de Narbon, the physician. She was left under the charge of the countess of Roussillon, whose son Bertram she fell in love with. The king sent for Bertram to the palace, and Helena, hearing the king was ill; obtained permission of the countess to give him a prescription left by her late father. The medicine cured the king, and the king, in gratitude, promised to make her the wife of any one of his courtiers that she chose. Helena selected Bertram, and they were married; but the haughty count, hating the alliance, left France, to join the army of the duke of Florence. Helena, in the mean time, started on a pilgrimage to the shrine of St. Jacques le Grand, carrying with her a letter from her husband, stating that he would never see her more "till she could get the ring from off his finger." On her way to the shrine, she lodged at Florence with a widow, the mother of Diana, with whom Bertram was wantonly in love. Helena was permitted to pass herself off as Diana, and received his visits, in one of which they exchanged rings. Both soon after this returned to the Countess de Roussillon, where the king was, and the king, seeing on Bertram's finger the ring which he gave to Helena, had him arrested on suspicion of murder. Helena now explained the matter, and all was well, for all ended well.—Shakespeare, *All's Well that ends Well* (1598)

Helena is a young woman, seeking a man in marriage. The ordinary laws of courtship are reversed, the habitual feelings are violated; yet with such exquisite address this dangerous subject is handled that Helena's forwardness loses her no honor. Delicacy dispenses with her laws in her favor.—C. Lamb.

*Helena*, a young Athenian lady, in love with Demetrius. She was the playmate of Her'mia, with whom she grew up, as "two cherries on one stalk. Egæus (3 syl.), the father of Hermia, promised his daughter in marriage to Demetrius; but when Demetrius saw that Hermia loved Lysander, he turned to Helena, who loved him dearly, and married her.—Shakespeare, *Midsummer Night's Dream* (1592).

*Hel'inore* (Dame), wife of Malbecco, who was jealous of her, and not without cause. When Sir Paridel, Sir Sat'yrane (3 syl.), and Britomart (as the squire of Dames) took refuge in Malbecco's house, Dame Helinore and Sir Paridel had many "false belgardes" at each other, and talked love with glances which needed no interpreter. Helinore, having set fire to the closet where Malbecco kept his treasures, eloped with Paridel, while the old miser stopped to put out the fire. Paridel soon tired of the dame, and cast her off, leaving her to roam whither she listed. She was taken up by the satyrs, who made her their dairy-woman, and crowned her queen of the May.—Spenser, *Faëry Queen*, iii. 9, 10 (1590).

Viridi colore est gemma helitropion, non ita acuto sed nubilo magis et represso, stellis puniceis superspersa. Causa nominis de effectu lapidis est et potestate. Dejecta in labris æneis radios solis mutat sanguineo repercussu, utraque aqua splendorem aëris abjicit et avertit. Etiam illud posse dicitur, ut *herba* ejusdem nominis mixta et præcantationibus legitimis consecrata eum, a quocunque gestabitur, subtrahat visibus obviatorum.—Solinus, *Geog.*, xl.

## Uriah Heep

Frederick Barnard, Artist



"I FOUND Uriah reading a fat book, with such demonstrative attention that his lank forefinger followed up every line as he read, and made clammy trails along the page (or so I fully believed), like a snail.

'You are working late to-night, Uriah,' says I. .

'Yes, Master Copperfield,' says Uriah.

'I am not doing office-work, Master Copperfield,' said Uriah.

'What work, then?' I asked.

'I am improving my legal knowledge, Master Copperfield,' said Uriah.

'I am going through Tidd's Practice. Oh, what a writer Mr. Tidd is, Master Copperfield!'"

Dickens's "David Copperfield."

# HELENORE

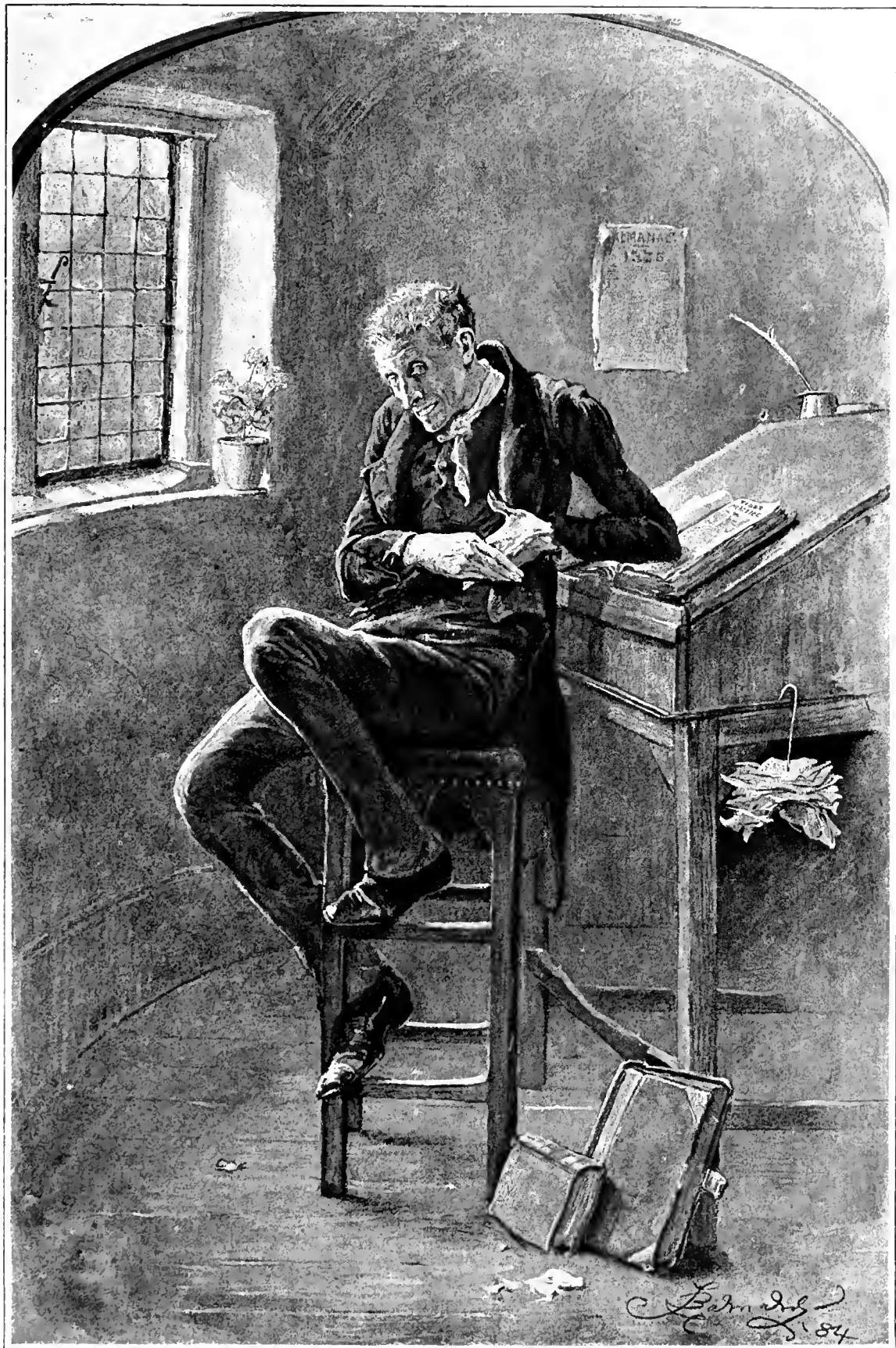
... young man, seeking a man in  
... of courtship are  
... feelings are violated; yet  
... this dangerous sal-  
... Helena's forwardness, loses  
... dispenses with her laws

... Athenian lady, in love  
... she was the playmate of  
... with whom she grew up as "two  
... the stalk. *Egeus* (3 syl.), the  
... promised his daughter  
... to Demetrius; but when  
... that Helena loved Lysan-  
... to Helena, who loved him  
... Shakespeare;  
... *A Midsummer Night's Dream* (1592).

Urbis

... wife of Malbeco,  
... and not without  
... Sir Satyrane  
... the squire of  
... house,  
... had many  
... and talked  
... needed no  
... to  
... his trea-  
... while the old  
... Paridel  
... off,  
... listed:  
... who made  
... and crowned her  
... *Fairy Queen*,

... non ita  
... stellis  
... de effectu  
... Defecta in labris aeneis  
... utraque  
... Etiam  
... nominis  
... consecrata  
... visibus



URIAH HEEP.



**Helisane de Crenne**, contemporary with Pâquier. She wrote her own biography, including the "history of her own death."—*Angoisses Doloureuses* (Lyons, 1546).

**Hel Keplein**, a mantle of invisibility, belonging to the dwarf-king Laurin. (See INVISIBILITY.)—*The Heldenbuch* (thirteenth century).

**Hell**, according to Mohammedan belief is divided into seven compartments: (1) for Mohammedans, (2) for Jews, (3) for Christians, (4) for Sabians (5) for Magians, (6) for idolaters, (7) for hypocrites. All but idolaters and unbelievers will be in time released from torment.

*Hell*, Dantê says, is a vast funnel divided into eight circles, with ledges more or less rugged. Each circle, of course, is narrower than the one above, and the last goes down to the very centre of the earth. Before the circles begin, there is a neutral land and a limbo. In the neutral land wander those not bad enough for hell nor good enough for heaven; in the limbo, those who knew no sin but were not baptized Christians. Coming then to hell proper, circle 1, he says, is compassed by the river Achéron, and in this division of inferno dwell the spirits of the heathen philosophers. Circle 2 is presided over by Minos, and here are the spirits of those guilty of carnal and sinful love. Circle 3 is guarded by Cerbêrus, and this is the region set apart for gluttons. Circle 4, presided over by Plutus, is the realm of the avaricious. Circle 5 contains the Stygian Lake, and here flounder in deep mud those who in life put no restraint on their anger. Circle 6 (in the city of Dis) is for those who did violence to man by force or fraud. Circle 7 (in the city of Dis)

is for suicides. Circle 8 (also in the city of Dis) is for blasphemers and heretics. After the eight circles comes the ten pits or chasms of Malebolgê (4 *syl.*), the last of which is the centre of the earth, and here he says is the frozen river of Cocytus. (See INFERNO.)

**Hellespont.** Leander used to swim across the Hellespont to visit Hero, a priestess of Sestos. Lord Byron and Lieutenant Ekenhead repeated the feat and accomplished it in seventy minutes, the distance being four miles (allowing for drifting).

He could perhaps have passed the Hellespont, As once (a feat on which ourselves we prided) Leander, Mr. Ekenhead, and I did.

Byron, *Don Juan*, ii. 105 (1819).

**Hellica'nus**, the able and honest minister of Per'iclês, to whom he left the charge of Tyre during his absence. Being offered the crown, Hellicânus nobly declined the offer, and remained faithful to the prince throughout.—Shakespeare, *Pericles, Prince of Tyre* (1608).

**Helmet of Invisibility.** The helmet of Perseus (2 *syl.*) rendered the wearer invisible. This was in reality the "Helmet of Ha'dès," and after Perseus had slain Medu'sa he restored it, together with the winged sandals and magic wallet. The "gorgon's head" he presented to Minerva, who placed it in the middle of her ægis. (See INVISIBILITY.)

\*\* Mambrino's helmet had the same magical power, though Don Quixote, even in his midsummer madness, never thought himself invisible when he donned the barber's basin.

**Heloise.** *La Nouvelle Héloïse*, a romance by Jean Jacques Rousseau (1761).

**He'mera**, sister of Prince Memnon, mentioned by Dictys Cretensis. Milton, in his *Il Penseroso*, speaks of "Prince Memnon's sister" (1638).

**Hem'junah**, princess of Cassimir', daughter of the Sultan Zebene'zer; betrothed at the age of 13 to the prince of Georgia. As Hemjunah had never seen the prince, she ran away to avoid a forced marriage, and was changed by Ulin, the enchanter, into a toad. In this form she became acquainted with Misnar, sultan of India, who had likewise been transformed into a toad by Ulin. Misnar was disenchanted by a dervise, and slew Ulin; whereupon the princess recovered her proper shape, and returned home. A rebellion broke out in Cassimir, but the "angel of death" destroyed the rebel army, and Zebenezer was restored to his throne. His surprise was unbounded when he found that the prince of Georgia and the sultan of India were one and the same person; and Hemjunah said, "Be assured, O Sultan, that I shall not refuse the hand of the prince of Georgia, even if my father commands my obedience."—Sir C. Morell [J. Ridly] *Tales of the Genii* ("Princess of Cassimir," vii., 1751).

**Hemlock**. Socratês *the Wise* and Phocion *the Good* were both by the Athenians condemned to death by hemlock juice, Socratês at the age of 70 (B. C. 399) and Phocion at the age of 85 (B. C. 317).

**Hemps'kirke** (2 *syl.*), a captain serving under Wolfort, the usurper of the earldom of Flanders.—Beaumont and Fletcher, *The Beggar's Bush* (1622).

**Henderson** (Rodney), representative American who makes money by unscrup-

ulous operations in stocks.—Charles Dudley Warner, *A Little Journey in the World* (1889).

**Henderson** (Elias), chaplain at Lochleven Castle.—Sir W. Scott, *The Abbot* (time, Elizabeth).

**Henneberg** (Count). One day a beggar-woman asked Count Henneberg's wife for alms. The countess twitted her for carrying twins, whereupon the woman cursed her, with the assurance that "her ladyship should be the mother of 365 children." The legend says that the countess bore them at one birth, but none of them lived any length of time. All the girls were named *Elizabeth*, and all the boys *John*. They are buried, we are told, at the Hague.

**Henrietta Maria**; widow of King Charles I., introduced in Sir W. Scott's *Peveril of the Peak* (1823).

**Henrietta Street**, Cavendish Square, London, is so called in compliment to Henrietta Cavendish, daughter of John Holles, duke of Newcastle, and wife of Edward, second earl of Oxford and Mortimer. From these come "Edward Street," "Henrietta Street," "Cavendish Square," and "Holles Street."

**Henriette** (3 *syl.*), daughter of Chrysale (2 *syl.*) and Philaminte (3 *syl.*). She is in love with Clitandre, and ultimately becomes his wife. Philaminte, who is a blue-stockings, wants Henriette to marry Trissotin, a *bel esprit*; and Armande the sister, also a *bas bleu*, thinks that Henriette ought to devote her life to science and philosophy; but Henriette loves woman's work far better, and thinks that her



## *The Abduction of Helen*

*R. von Deutsch, Artist*



**H**ECTOR upbraids Paris for cowardice.  
"Thou

Shouldst never have been born, or else at best  
Have died unwedded; better were it far,  
Than thus to be a scandal and a scorn  
To all who look on thee. The long-haired Greeks,  
How they will laugh, who for thy gallant looks  
Deemed thee a hero, when there dwells in thee  
No spirit and no courage! Wast thou such  
When crossing the great deep in the staunch ships  
With chosen comrades, thou did'st make thy way  
Among a stranger people, and bear off  
A beautiful woman from that distant land,  
Allied by marriage-tie to warrior men,  
A mischief to thy father and to us  
And all the people, to thy foes a joy  
And a disgrace to thee? Why could'st thou not  
Await Atrides? Then had'st thou been taught  
From what a valiant warrior thou did'st take  
His blooming spouse."

*Homer's "Iliad."*

THE ADULTERER

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IN THE WORLD

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ABDUCTION OF HELEN.



natural province is domestic life, with wifely and motherly duties. Her father Chrysale takes the same views of woman's life as his daughter Henriette, but he is quite under the thumb of his strong-minded wife. However love at last prevails, and Henriette is given in marriage to the man of her choice. The French call Henriette "the type of a perfect woman," *i. e.*, a thorough woman.—Molière, *Les Femmes Savantes* (1672).

**Henrique** (*Don*), an uxorious lord, cruel to his younger brother Don Jamie. Don Henrique is the father of Ascanio, and the supposed husband of Violante (4 *syl.*).—Beaumont and Fletcher, *The Spanish Curate* (1622).

**Henri**, boy, four years old, who, finding his friend "the doctor" bound naked to a trestle to which he was strapped by pirates, follows his directions and gnaws asunder the strips of raw hide tying the victim down, and frees him.—Henry Augustus Wise, U. S. N., *Captain Brand of the Schooner Centipede* (1864).

**Henry**, a soldier engaged to Louisa. Some rumors of gallantry to Henry's disadvantage having reached the village, he is told that Louisa is about to be married to another. In his despair he gives himself up as a deserter, and is condemned to death. Louisa now goes to the king, explains to him the whole matter, obtains her sweetheart's pardon, and reaches the jail just as the muffled drum begins to beat the death march.—Dibdin, *The Deserter* (1770).

**Henry**, son of Sir Philip Blandford's brother. Both the brothers loved the same lady, but the younger marrying her,

Sir Philip, in his rage, stabbed him, as it was thought, mortally. In due time, the young "widow" had a son (Henry) a very high-minded, chivalrous young man, greatly beloved by every one. After twenty years, his father re-appeared under the name of Morington, and Henry married his cousin Emma Blandford.—Thom. Morton, *Speed the Plough* (1798).

**Henry** (*Poor*), prince of Hoheneck, in Bavaria. Being struck with leprosy, he quitted his lordly castle, gave largely to the poor, and retired to live with a small cottage farmer named Gottlieb [*Gottlieb*], one of his vassals. He was told that he would never be cured till a virgin, chaste and spotless, offered to die on his behalf. Elsie, the farmer's daughter, offered herself, and after great resistance, the prince accompanied her to Salerno to complete the sacrifice. When he arrived at the city, either the exercise, the excitement, or the charm of some relic, no matter what, had effected an entire cure, and when he took Elsie into the cathedral, the only sacrifice she had to make was that of her maiden name for Lady Alicia, wife of Prince Henry of Hoheneck.—Hartmann von der Aue (minnesinger), *Poor Henry* (twelfth century).

\*\*\* This tale is the subject of Longfellow's *Golden Legend* (1851).

**Henry** (*Patrick*), Virginian orator, who, in the House of Burgesses, first raised the cry of "Liberty or Death" in the struggle of the American Colonies for Independence.

Patrick Henry's first legal triumph was in November, 1763, in the since famous *Parson's Cause*.

"In the language of those who heard him on this occasion, 'he made their blood run cold, and their hair to rise on end . . .'"

"The jury seem to have been so completely bewildered, that, thoughtless even of the admitted right of the plaintiff, they had scarcely left the bar when they returned with a verdict of *one penny damages*."—William Wirt, *Life of Patrick Henry* (1818).

*Henry (Prince)*, Bernardine du Born, arraigned for treason, replies to King Henry's questions,

"Hath reason quite forsook thy breast?"  
with

"My reason failed, my gracious liege,  
The year Prince Henry died."

The king, smitten by memories of his son, whose chosen intimate Bernardine was, forgives the offender:—

"For the dear sake of the dead  
Go forth—unscathed and free."

Lydia Huntley Sigourney, *Poems* (1836).

**Henry II.**, king of England, introduced by Sir W. Scott, both in *The Betrothed* and in *The Talisman* (1825).

**Henry V.**, Shakespeare's drama, founded on *The Famous Victories of Henry V.: containing the Honorable Battle of Agincourt. As it is plaide by the Queenes Magesties players*, 1598. Shakespeare's play appeared in print in 1600 (quarto).

**Henry VI.**, Shakespeare's dramas of this reign are founded on *The First Part of the Contention betwixt the two Famous Houses of Yorke and Lancaster, with the Death of the Good Duke Humphrey, etc. As it was sundry times acted by the Right Honorable the Earle of Pembroke his Servants*, 1600.

Another. *The True Tragedie of Richard Duke of Yorke, and the Death of Good Henri VI., etc. As it was sundry times acted . . .* (as above).

**Henry VIII. and Anne Boleyn.** Anne Boleyn was the second wife of Henry VIII. He divorced Katharine of Aragon in order to marry Anne; wearied of her in turn, and had her beheaded in 1536.

**He'par**, the Liver personified, the arch-city in *The Purple Island*, by Phineas Fletcher. Fully described in canto iii. (1633).

**Hephæ'stos**, the Greek name for Vulcan. The Vulcanic period of geology is that unknown period before the creation of man, when the molten granite and buried metals were upheaved by internal heat, through the overlying strata, sometimes even to the very surface of the earth.

The early dawn and dusk of Time.  
The reign of dateless old Hephæstus.  
Longfellow, *The Golden Legend* (1851).

**Hepzibah (Pyncheon)**, gentlewoman, reduced to the necessity of keeping a small shop in the ancient homestead. She idolizes her brother *Clifford*, a melancholy, refined man, who, terrified by an empty threat of his cousin, Judge Pyncheon, flees the house. Hepzibah goes with him. Recovering from their panic, they return in time to avoid the suspicion of having caused the Judge's sudden death, which makes them rich.—Nathaniel Hawthorne, *House of the Seven Gables* (1851).

**Herbert (Sir William)**, friend of Sir Hugo de Lacy.—Sir W. Scott, *The Betrothed* (time, Henry II.).

**Her'culês** shot Nessus for offering insult to his wife Deï'-j-a-ni-ra, and the dying centaur told Deïjanira that if she dipped in his blood her husband's shirt, she would secure his love forever. Herculês, being

## *Heloise*

*Gleyre, Artist*

*Francois, Engraver*



*"IN these deep solitudes and awful cells  
Where heavenly-pensive contemplation dwells,  
And ever musing melancholy reigns,  
What means this tumult in a vestal's veins?  
Why rove my thoughts beyond this last retreat?  
Why feels my heart its long forgotten beat?  
Yet, yet I love.       \*       \*       \*  
I have not yet forgot myself to stone.  
All is not Heaven's while Abelard has part,  
Still rebel nature holds out half my heart;  
Nor prayers, nor fasts its stubborn pulse restrain,  
Nor tears, for ages taught to flow in vain."*

*Pope's "Eloisa to Abelard."*



## HERCULES

Henry VIII. and Anne Boleyn.

Boleyn, Anne, the second wife of Henry VIII. divorced Katherine of Aragon and married Anne; wanted of her to be executed and beheaded in 1536.

Boleyn, Anne, personified, the arch-  
trick in *The Dutch Island*, by Phineas  
Ravenscroft, described in canto iii.  
1770.

## Hell

Hell, the Greek name for Vul-  
canus, the god of fire. The period of geology is  
called the Hell period, before the creation  
of the world, when the molten granite and  
other rocks were upheaved by internal  
heat, and the overlying strata, some-  
times very deep, were broken up.

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HELOISE.



about to offer sacrifice, sent Lichas for the shirt; but no sooner was it warmed by the heat of his body than it caused such excruciating agony that the hero went mad, and seizing Lichas, he flung him into the sea.

*Herculés Mad* is the subject of a Greek tragedy by Euripidēs, and of a Latin one by Sen'eca.

As when Alcīdēs . . . felt the envenomed robe, and tore,

Thro' pain, up by the roots Thessalian pines,  
And Lichas from the top of Æta [*a mount*] threw  
Into the Euboic Sea [*The Archipelago*].

Milton, *Paradise Lost*, ii. 542, etc. [1665].

\*\* Diodōrus says there were three Herculēs; Cicero recognizes six (three of which were Greeks, one Egyptian, one Cretan, and one Indian); Varro says there were forty-three.

*Herculés's Choice.* When Herculēs was a young man, he was accosted by two women, Pleasure and Virtue, and asked to choose which he would follow. Pleasure promised him all carnal delights, but Virtue promised him immortality. Herculēs gave his hand to the latter, and hence led a life of great toil, but was ultimately received amongst the immortals.—Xenophon.

\*\* Mrs. Barbauld has borrowed this allegory, but instead of Herculēs has substituted Melissa, "a young girl," who is accosted by Dissipation and Housewifery. While she is somewhat in doubt which to follow, Dissipation's mask falls off, and immediately Melissa beholds such a "wan and ghastly countenance," that she turns away in horror, and gives her hand to the more sober of the two ladies.—*Evenings at Home*, xix. (1795).

*Herculés's Horse*, Arion, given him by Adrastos. It had the gift of human

speech, and its feet on the right side were those of a man.

*Herculés's Pillars*, Calpê and Ab'yla, one at Gibraltar and the other at Ceuta (3 *syl.*). They were torn asunder by Alcīdēs on his route to Gadēs (*Cadiz*).

*Herculés's Ports*: (1) "Herculis Corsani Portus" (now called *Porto-Ercolo*, in Etruria); (2) "Herculis Liburni Portus" (now called *Livorno*, i.e. Leghorn); (3) "Herculis Monœci-Portus" (now called *Monaco*, near Nice).

*Herculés (The Attic)*, Theseus (2 *syl.*), who went about, like Herculēs, destroying robbers, and performing most wonderful exploits.

*Herculés (The Cretan)*. All the three Idæan Dactyls were so called: viz., Kelmis ("the smelter"), Damnamēneus ("the hammer"), and Aemon ("the anvil").

*Herculés (The Egyptian)*, Sesostris (fl. B.C. 1500). Another was Som or Chon, called by Pausanias, Macēris, son of Amon.

*Herculés (The English)*, Guy, earl of Warwick (890-958).

Warwick . . . thou English Herculēs.

Drayton, *Polyolbion*, xiii. (1613).

*Herculés (The Farnesê)*, a statue, the work of Glykon, copied from one by Lysip'pos, called Farnesê, because formerly in the Farnesê palace in Rome with the Farnesê Bull, the Flora, and the Gladiator. All but the Gladiator are now in the Naples Museum. The Gladiator is in the British Museum. The "Farnesê Herculēs" represents the hero exhausted by toil, leaning on his club; and in his left

hand, which rests on his back, he holds one of the apples of the Hesperidæ.

•• A copy of this famous statue stands in the Tuileries gardens of Paris. An excellent description of the statue is given by Thomson, in his *Liberty*, iv.

*Herculés (The Indian)*, Dorakés, who married Pandua, and became the progenitor of the Indian kings. Belus is sometimes called "The Indian Herculés."

*Herculés (The Jewish)*, Samson (died B.C. 113).

*Herculés (The Russian)*, Rustum.

*Herculés (The Swedish)*, Starchatérus (first Christian century).

*Hercules of Music*, Christoph von Glück (1714-1787).

*Herculés Secundus*. Commodus, the Roman emperor, gave himself this title. He was a gigantic idiot, who killed 100 lions, and overthrew 1000 gladiators in the amphitheatre (161, 180-195).

*Heren-Suge (The)*, a seven-headed hydra of Basque mythology, like the Deccan cobras.

*Heretles (Hammer of)*, Pierre d'Ailly (1350-1425).

John Faber is also called "The Hammer of Hereties," from the title of one of his works (•-1541).

*Heretics (Scientific)*.

*Feargal*, bishop of Salzburg, an Irishman, was denounced as a heretic for asserting the existence of antipodés (•-784).

*Galileo*, the astronomer, was cast into prison for maintaining the "heretical

opinion" that the earth moved round the sun (1564-1642).

*Giordano Bruno* was burnt alive for maintaining that matter is the mother of all things (1550-1600).

*Hereward (3 syl.)*, one of the Varangian guard of Alexius Comnénus, emperor of Greece.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

*Hereward the Wake (or Vigilant)*, lord of Born, in Lincolnshire. He plundered and burnt the abbey of Peterborough (1070); established his camp in the Isle of Ely, where he was joined by Earl Morcar (1071); he was blockaded for three months by William I., but made his escape with some of his followers. This is the name and subject of one of Kingsley's novels.

*Heriot (Master George)*, goldsmith to James I.; guardian of Lady Hermione.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

*Herman*, a deaf and dumb boy, jailer of the dungeon of the Giant's Mount. Meeting Ulrica, he tries to seize her, when a flash of lightning strikes the bridge on which he stands, and Herman is thrown into the torrent.—E. Stirling, *The Prisoner of State* (1847).

*Herman (Sir)*, of Goodalick, one of the preceptors of the Knights Templars.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

*Hermann*, the hero of Goethe's poem *Hermann and Dorothea*. Goethe tells us that the object of this poem is to "show" as in a mirror, the great movements and changes of the world's stage."

*Hermaph'rodite (4 syl.)*, son of Venus

## *Henry the Eighth and Anne Boleyn*

C. V. Piloty, Artist

J. F. Vogel, Engraver



*"TRY me, good king, but let me have a lawful trial, and let not my sworn enemies sit as my accusers and as my judges; yea, let me receive an open trial, for my truth shall fear no open shames. Then shall you see either my innocence cleared, your suspicions and conscience satisfied, the ignominy and slander of the world stopped, or my guilt openly declared."*

*Strickland's "Anne Boleyn's Last Appeal."*

## HERMAPHRODITE

...that the earth moved round the sun in 1543.

...was burnt alive for ... the mother of ...

...one of the Varan- ... emperor ... Count Robert of ...

...the Wake (or *Vigilant*), ... in Lincolnshire. He ... the abbey of Peter- ... his camp in ... he was joined by ... he was blockaded ... by William I, but made ... with some of his followers. ... subject of one of

...goldsmith ... Hermione. ... (time, ...

...prisoner ... Mount. ... her, when ... the bridge on ... is thrown ... *The Prisoner*

...one of the ... Templars.—Sir ... (Richard I).

...Goethe's poem ... tells us that ... is to "show" as in ... and changes ...

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HENRY THE EIGHTH AND ANNE BOLEYN.



and Mercury. At the age of 15, he bathed in a fountain of Caria, when Salmacis, the fountain nymph, fell in love with him, and prayed the gods to make the two one body. Her prayers being heard, the two became united into one, but still preserved the double sex.

Not that bright spring where fair Hermaphrodite

Grew into one with wanton Salmacis . . .

. . . may dare compare with this.

Phin. Fletcher, *The Purple Island*, v. (1633).

**Hermegild** or **Hermungyld**, wife of the lord-constable of Northumberland. She was converted by Constance, but was murdered by a knight whose suit had been rejected by the young guest, in order to bring her into trouble. The villainy being discovered, the knight was executed, and Constance married the king, whose name was Alla. Hermegild, at the bidding of Constance, restored sight to a blind Briton.—Chaucer, *Canterbury Tales* ("Man of Law's Tale," 1388).

(The word is spelt "Custaunce" 7 times, "Constance" 15 times, and "Constaunce" 17 times, in the tale.

**Hermegild**, a friend of Oswald, in love with Gartha (Oswald's sister). He was a man in the middle age of life, of counsel sage, and great prudence. When Hubert (the brother of Oswald) and Gartha wished to stir up a civil war to avenge the death of Oswald, who had been slain in single combat with Prince Gondibert, Hermegild wisely deterred them from the rash attempt, and diverted the anger of the camp by funeral obsequies of a most imposing character. The tale of Gondibert being unfinished, the sequel is not known.—Sir W. Davenant, *Gondibert* (died 1668).

**Her'mês** (2 syl.), son of Maia; patron

of commerce. Akenside makes Hermês say to the Thames, referring to the merchant ships of England:

By you [*ships*] my function and my honored name

Do I possess; while o'er the Bætic vale,  
Or thro' the towers of Memphis, or the palms  
By sacred Ganges watered, I conduct  
The English merchant.

Akenside, *Hymn to the Naiads* (1767).

(The Bætis is the Guadalquivir, and the Bætic vale Granāda and Andaluēia).

**Her'mês** (2 syl.), the same as Mercury, and applied both to the god and to the metal. Milton calls quicksilver "volatil Hermês."

So when we see the liquid metal fall,  
Which chemists by the name of Hermês call.  
Hoole's *Ariosto*, viii.

**Hermês** (*St.*), same as St. Elmo, Suerpo Santo, Castor and Pollux, etc. A comazant or electric light, seen occasionally on ship's masts.

"They shall see the fire which saylors call St. Hermes, fly uppon their shippe, and alight upon the toppe of the mast."—De Loier, *Treatise of Spectres*, 67 (1605).

**Hermês Trismegis'tus** (*Hermês thrice-greatest*), the Egyptian Thoth, to whom is ascribed a host of inventions: as the art of writing in hieroglyphics, the first Egyptian code of laws, the art of harmony, the science of astrology, the invention of the lute and lyre, magic, etc. (twentieth century B.C.).

The school of Hermês Trismegistus,  
Who uttered his oracles sublime  
Before the Olympiads.

Longfellow, *The Golden Legend* (1851).

**Her'mesind** (3 syl.), daughter of Pelayo and Gaudio'sê. She was plighted to Alphonso, son of Lord Pedro of Cantabria. Both Alphonso and Hermesind at death

were buried in the cave of St. Antony, in Covadonga.

**Her'mia**, daughter of Ege'us (3 *syl.*) of Athens, and promised by him in marriage to Demetrius. As Hermia loved Lysander, and refused to marry Demetrius, her father summoned her before the duke, and requested that the "law of the land" might be carried out, which was death or perpetual virginity. The duke gave Hermia four days to consider the subject, at the expiration of which time she was either to obey her father or lose her life. She now fled from Athens with Lysander. Demetrius went in pursuit of her, and Hel'ena, who doted on Demetrius, followed. All four came to a wood, and falling asleep from weariness, had a dream about the fairies. When Demetrius woke up, he came to his senses, and seeing that Hermia loved another, consented to marry Helena; and Eg'eus gladly gave the hand of his daughter to Lysander.—Shakespeare, *Midsummer Night's Dream* (1592).

**Herm'ion**, the young wife of Damon "the Pythagore'an" and senator of Syracuse.—J. Banium, *Damon and Pythias* (1825).

**Hermionê** (4 *syl.*) or Harmo'nia, wife of Cadmus. Leaving Thebes, Cadmus and his wife went to Illyr'ia, and were both changed into serpents for having killed a serpent sacred to Mars.—Ovid, *Metamorphoses*, iv. 590, etc.

Never since of serpent-kind  
Lovelier, not those that in Illyria changed—  
Hermionê and Cadmus.

Milton, *Paradise Lost*, ix. 505, etc. (1665).

**Hermionê**, (4 *syl.*), wife of Leontês, king of Sicily. The king, being jealous, sent her to prison, where she gave birth to a

daughter, who, at the king's command, was to be placed on a desert shore and left to perish. The child was driven by a storm to the "coast" of Bohemia, and brought up by a shepherd who called her Per'dita. Florizel, the son of Polixenês, king of Bohemia, fell in love with her, and they fled to Sicily to escape the vengeance of the angry king. Being introduced to Leontês, it was soon discovered that Per-dita was his lost daughter, and Polixenês gladly consented to the union he had before objected to. Pauli'na (a lady about the court) now asked the royal party to her house to inspect a statue of Hermionê, which turned out to be the living queen herself.—Shakespeare, *The Winter's Tale* (1594).

**Hermionê**, (4 *syl.*), only daughter of Helen and Menelâ'os (4 *syl.*) king of Sparta. She was betrothed to Orestês, but after the fall of Troy was promised by her father in marriage to Pyrrhus, king of Epirus. Orestês madly loved her, but Hermionê as madly loved Pyrrhus. When Pyrrhus fixed his affections on Androm'achê (widow of Hector, and his captive), the pride and jealousy of Hermionê were roused. At this crisis, an embassy led by Orestês arrived at the court of Pyrrhus, to demand the death of Asty'anax, the son of Andromachê and Hector, lest when he grew to manhood he might seek to avenge his father's death. Pyrrhus declined to give up the boy, and married Andromachê. The passion of Hermionê was now goaded to madness; and when she heard that the Greek ambassadors had fallen on Pyrrhus and murdered him, she stabbed herself and died.—Ambrose Philips, *The Distressed Mother* (1712).

This was a famous part with Mrs. Porter (\*-1762), and with Miss Young, better known as Mrs. Pope (1740-1797).

## *Hermann and Dorothea*

*W. Von Kaulbach, Artist*



**D**OROTHEA, the heroine of Goethe's pastoral, *Hermann and Dorothea*, is aiding her fellow-emigrants when she is seen by Hermann, who is carrying food and clothing for the poor traveller. He tells the story.

"As I took the new road in my way, I spied a wagon made of solid poles, drawn by a pair of huge foreign oxen, and beside it, walking with firm step, a maiden, who guided the powerful brutes with a long stick, now stopping them and now urging them on with great skill and caution. When she saw me, she said—'We were not always so miserable as you see us here to-day, and I am not accustomed to begging gifts from a stranger; but necessity forces me to speak. There, on the straw, lies the wife of a wealthy land-holder, whom I, with the help of the steers and wagon, have scarcely been able to save. A new-born babe, of which she has just been delivered, is lying naked in her arms. If you belong to this neighborhood and have any pieces of spare linen, it would be an act of charity to bring them to the poor creatures.'"

*Hermann aids them, and eventually marries Dorothea.*

*Goethe's "Hermann and Dorothea."*

материалы были изданы

1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 24



the story.

pieces of spare linen, it would be an act of charity to bring them to the poor of St. George's in due season. If you belong to this neighborhood and have any hand-bodies, about I with the help of the stars and stripes, I am anxious to see them. I have been used of a kind the day that I have been in the army. There, on the streets, lies the wife of a soldier, necessarily forced me to speak. I am not accustomed to begging gifts from a stranger, but I look the new world in my hand. I sold a cotton waist of a lady's dress, thrown by a pair of iron foreign steel, and besides it, a walking stick from a ship, a mallet, who found the powerful parties with a long stick, was stopping them and not saying them on with great skill and caution. It was she who said — "It is not always an impossible to have seen me before."

Corbis, Hermann and Barbara.

1911 Mrs. P. H. Young, Walter  
1912 J. H. Young, Walter





HERMANN AND DOROTHEA.





*Hermioné* (4 syl.), daughter of Dannische-mend, the Persian sorcerer, mentioned in Donnerhugel's narrative.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

*Hermioné* (*The Lady*), or Lady Ermin'ia Pauletti, privately married to Lord Dalgarno.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

**Hermit**, the pseudonym of the poet Hayley, the friend of Cowper.

*Hermit* (*The English*), Roger Crab, who subsisted on three farthings a week, his food being bran, herbs, roots, dock leaves, and mallows (\*-1680).

*Hermit* (*Peter the*), the instigator of the first crusade (1050-1115).

**Hermit and the Youth** (*The*). A hermit, desirous to study the ways of Providence, met with a youth, who became his companion. The first night, they were most hospitably entertained by a nobleman, but at parting the young man stole his entertainer's golden goblet. Next day, they obtained with difficulty of a miser shelter from a severe storm, and at parting the youth gave him the golden goblet. Next night, they were modestly but freely welcomed by one of the middle class, and at parting the youth "crept to the cradle where an infant slept, and wrung its neck." It was the only child of their kind host. Leaving the hospitable roof, they lost their way, and were set right by a guide, whom the youth pushed into a river, and he was drowned. The hermit began to curse the youth, when lo! he turned into an angel, who thus explained his acts:

"I stole the goblet from the rich lord to

teach him not to trust in uncertain riches. I gave the goblet to the miser to teach him that kindness always meets its reward. I strangled the infant because the man loved it better than he loved God. I pushed the guide into the river because he intended at night-fall to commit a robbery." The hermit bent his head and cried, "The ways of the Lord are past finding out! but He doeth all things well. Teach me to say with faith, 'Thy will be done?'"—Parnell, (1679-1717).

In the *Talmud* is a similar and better allegory. Rabbi Jachanan accompanied Elijah on a journey, and they came to the house of a poor man, whose only treasure was a cow. The man and his wife ran to meet and welcome the strangers, but next morning the poor man's cow died. Next night they were coldly received by a proud, rich man, who fed them only with bread and water; and next morning Elijah sent for a mason to repair a wall which was falling down, in return for the hospitality received. Next night they entered a synagogue, and asked, "Who will give a night's lodging to two travellers?" but none offered to do so. At parting, Elijah said, "I hope you will all be made presidents." The following night they were lodged by the members of another synagogue in the best hotel of the place, and at parting Elijah said, "May the Lord appoint over you but one president." The rabbi, unable to keep silence any longer, begged Elijah to explain the meaning of his dealings with men; and Elijah replied:

"In regard to the poor man who received us so hospitably, it was decreed that his wife was to die that night, but, in reward of his kindness, God took the cow instead of the wife. I repaired the wall of the rich miser because a chest of gold was concealed near the place, and if the miser had repaired the wall he would have discovered the treasure. I said to the inhospitable synagogue, 'May each member be president,' because no one can serve two masters. I said to the hospitable synagogue, 'May you have but one president,' because with one head there can

be no divisions of counsel. Say not, therefore, to the Lord, 'What doest Thou?' but say in thy heart, 'Must not the Lord of all the earth do right?'—*The Talmud* ("Trust in God").

**Hermite** (*Tristan* ♀) or "Tristan of the Hospital," provost-marshal of France. He was the main instrument in carrying out the nefarious schemes of Louis XI., who used to call him his "gossip." Tristan was a stout, middle-sized man, with a hang-dog visage and most repulsive smile.—Sir W. Scott, *Quentin Durward* and *Anne of Geierstein* (time, Edward IV.).

**Hero**, daughter of Leonāto, governor of Messi'na. She was of a quiet, serious disposition, and formed a good contrast to the gay, witty rattle-pate, called Beatrice, her cousin. Hero was about to be married to Lord Claudio, when Don John played on her a most infamous practical joke, out of malice. He bribed Hero's waiting-woman to dress in Hero's clothes, and to talk with him by moonlight from the chamber balcony; he then induced Claudio to hide himself in the garden, to overhear what was said. Claudio, thinking the person to be Hero, was furious, and next day at the altar rejected the bride with scorn. The priest, convinced of Hero's innocence, gave out that she was dead, the servant confessed the trick, Don John took to flight, and Hero married Claudio, her betrothed.—Shakespeare, *Much Ado about Nothing* (1600).

**Hero**, [SUTTON], niece of Sir William Sutton, and beloved by Sir Valentine de Grey. Hero "was fair as no eye ever fairer saw, of noble stature, head of antique mould, magnificent as far as may consist with softness, features full of thought and moods, wishes and fancies, and limbs the paragon of symmetry." Having offended

her lover by waltzing with Lord Athunree, she assumed the garb of a quakeress, called herself "Ruth," and got introduced to Sir Valentine, who proposed marriage to her, and then discovered that Hero was Ruth and Ruth was Hero.—S. Knowles, *Woman's Wit, etc.* (1838).

**Hero and Leander** (3 syl.). Hero, a priestess of Venus, fell in love with Leander, who swam across the Hellespont every night to visit her. One night he was drowned in so doing, and Hero in grief threw herself into the same sea.—Musæus, *Leander and Hero*.

**Hero of Fable** (*The*), the duc de Guise. Called by the French *L'Hero de la Fable* (1614–1664).

**Hero of History** (*The*), the duc d'Enghien, Prince of Condé. Called by the French *L'Hero de l'Histoire*. This was Le grand Condé (1621–1687).

**Hero of Modern Italy**, Garibaldi (1807–1882).

**Herodias**. Divorced wife of Herodius Philippus, afterward married to Herod Antipas, Mother of Salome and murderer of John the Baptist.

**Her'on** (*Sir George*), of Chip-chace, an officer with Sir John Foster.—Sir W. Scott, *The Monastery* (time, Elizabeth).

**Heros'tratos** or **EROSTRATOS**, the Ephesian who set fire to the temple of Ephesus (one of the seven wonders of the world) merely to immortalize his name. The Ephesians made it penal even to mention his name.

## *Hermione*

*Jounard, Engraver*



***H**ERMIONE was the wife of Leontes, King of Sicily. The King, out of jealousy, sent her to prison, where, as it was believed, she died in giving birth to a daughter. In time, Leontes was persuaded of her innocence, and Paulina, one of the queen's ladies, invited the King to look at a statue of Hermione, which, to the King's delight, proved to be the living queen herself.*

*Shakespeare's "A Winter's Tale."*

*From the "Magazine of Art."*

2024-2025-26 (2024-25)



and the French Edition de la Bible

The King, out of passion, sent for his person,

King to look at a statue of Buddha, which is the King's

1963-1964

Herodias, daughter of Herodias, married to Herod  
Antipas, son of Salome and murdered

... (orange), of Chip-chase, and  
... Sir John Foster.—Sir W.  
... (name, Elizabeth).

... of Croesus, the Ephesian fire to the temple of Ephesus, one of the seven wonders of the world, to immortalize his name and made it penal even to men-



HERMIONE.





**Herostratus** shall prove vice governs fame.  
Who built that church he burnt hath lost his name.

Lord Brooke, *Inquisition upon Fame* (1554-1628).

**Herrick.** Overseer on a Virginia plantation, whose only daughter is burned to death trying to save a favorite horse of the man she loves hopelessly.—Amelia C. Rives-Chanler, *Virginia of Virginia*, (1888).

**Herries** (*Lord*), a friend of Queen Mary of Scotland, and attending on her at Dundrennan.—Sir W. Scott, *The Abbott* (time, Elizabeth).

**Herschel** (*Sir F. Wm.*) discovered the eighth planet, at first called the *Georgium sidus*, in honor of George III., and now called *Uranus*. In allusion to this, Campbell says he

Gave the lyre of heaven another string.  
*Pleasures of Hope*, i. (1799.)

**Hertford** (*The marquis of*), in the court of Charles II.—Sir W. Scott, *Woodstock* (time, Commonwealth).

**Her Trippa**, meant for Henry Cornelius Agrippa, of Nettesheim, philosopher and physician. "Her" is a contraction of *Hericus*, and "Trippa" a play on the words *Agrippa* and *tripe*.—Rabelais, *Pan-tag'ruel*, iii. 25 (1545).

**Herwig**, king of Hel'igoland, betrothed to Gudrun, daughter of King Hettel (*Attila*). She was carried off by Hartmuth, king of Norway, and as she refused to marry him, was put to the most menial work. Herwig conveyed an army into Norway, utterly defeated Hartmuth, liber-

ated Gudrun, and married her.—*Gudrun*, a German epic of the thirteenth century.

**Herzog** (*Duke*), commander-in-chief of the ancient Teutons (*Germans*). The herzog was elected by the freemen of the tribe, but in times of war and danger, when several tribes united, the princes selected a leader, who was called also "herzog," similar to the Gaulish "brennus" or "bren," and the Celtic "pen-dragon" or head chief.

**Heskett** (*Ralph*), landlord of the village ale-house where Robin Oig and Harry Wakefield fought.

*Dame Heskett*, Ralph's wife.—Sir. W. Scott, *The Two Drovers* (time, George III.).

**Hesperides** (4 syl.) *The Hesperian Field*. The Hesperidês were the women who guarded the golden apples which Earth gave to Herê at her marriage with Zeus (*Jove*). They were assisted by the dragon Ladon. The *Hesperian Fields* are the orchards in which the golden apples grew. The Island is one of the Cape Verd Isles, in the Atlantic.

**Hesperus**, the knight called by Tennyson "Evening Star;" but called in the *History of Prince Arthur*, "the Green Knight" or Sir Pertolope (3 syl.). One of the four brothers who kept the passages of Castle Perilous.—Tennyson, *Idylls* ("Gar-eth and Lynette"); Sir T. Malory, *History of Prince Arthur*, i. 127 (1470).

\*\*\* It is a manifest blunder to call the *Green Knight* "Hesperus the Evening Star," and the *Blue Knight* the "Morning Star." The old romance makes the combat with the "Green Knight" at *dawn*, and with the "Blue Knight" at *sunset*.

The error has arisen from not bearing in mind that our forefathers began the day with the preceding eve, and ended it at sunset.

**Hetherford** (*Reuben*), stupid suitor of Molly Wilder. He will not relinquish her, although assured that she is to marry another man, and when the news comes that her husband has been drowned, renews his suit, only to be again rejected.—Jane Goodwin Austin, *A Nameless Nobleman* (1881).

**Hettly** (*May*), an old servant of Davie Deans.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

**Heyward** (*Duncan*). A major in the English army in America, sent to escort the Munro sisters to their father, and sharer in the perils incurred by them in their journey by stream and forest. He is beloved by both sisters and marries Alice.—James Fennimore Cooper, *Last of the Mohicans*.

**Heukbane** (*Mrs.*), the butcher's wife at Fairport, and a friend of Mrs. Mailsetter.—Sir W. Scott, *The Antiquary* (time, George III.).

**Hew**, son of Lady Helen of "Merryland town" (*Milan*), enticed by an apple presented to him by a Jewish maiden, who then "stabbed him with a penknife, rolled the body in lead, and cast it into a well." Lady Helen went in search of her child, and its ghost cried out from the bottom of the well:

The lead is wondrous heavy, mither;  
The well is wondrous deep:  
A keen penknife sticks in my heart;  
A word I dounae speik.

Percy, *Reliques*, i. 3.

**Hewit** (*Godfrey Bertram*), natural son

of Mr. Godfrey Betram.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Hezekiah Grumbles**, intended by nature for a farmer; intended by parents for a clergyman; makes a soldier of himself in the Civil War 1861–65.—William M. Baker, *The Making of a Man* (1881).

**Hezekiah Bedott**, easy-going, meek and slow-spoken husband of Priscilla Bedott. "Wonderful hand to moralize, specially after he begun to enjoy poor health."—Frances Miriam Twitcher, *The Widow Bedott Papers* (1856).

**Hiawa'tha**, the prophet teacher, son of Mudjekeewis (*the west wind*) and Wenonah, daughter of Noko'mis. He represents the progress of civilization among the North American Indians. Hiawatha first wrestled with Monda'min (*maize*), and, having subdued it, gave it to man for food. He then taught man navigation; then he subdued Mishe Nah'ma (*the sturgeon*), and taught the Indians how to make oil therefrom for winter. His next exploit was against the magician Megissog'non, the author of disease and death; having slain this monster, he taught man the science of medicine. He then married Minneha'ha (*laughing water*), and taught man to be the husband of one wife, and the comforts of domestic peace. Lastly, he taught man picture-writing. When the white men came with the gospel, Hiawatha ascended to the kingdom of Pone'mah, the land of the hereafter.—Longfellow, *Hiawatha*.

*Hiawatha's Moc'casins*. When Hiawatha put on his moccasins, he could measure a mile at a single stride.

He had moccasins enchanted,  
Magic moccasins of deer-skin;  
When he bound them round his ankles  
At each stride a mile he measured.

Longfellow, *Hiawatha*, iv.



## *Hero and Leander*

*Ferd. Keller, Artist*

*M. Weber, Engraver*



**H**ERO, a priestess of Venus, fell in love with Leander, who swam across the Hellespont every night to visit her. One night, in a storm, he was drowned, and Hero in grief threw herself into the sea upon his body.

*"But when he came not,—when from hour to hour  
He came not,—though the storm had spent its power,  
And when the casement, at the dawn of light  
Began to shew a square of ghastly white,  
She went up to the tower, and straining out  
To search the seas, downwards, and round about,  
She saw, at last,—she saw her lord indeed  
Floating, and washed about, like a vile weed ;—  
On which such strength of passion and dismay  
Seized her, and such an impotence to stay,  
That from the turret, like a stricken dove  
With fluttering arms she leaped, and joined her drowned love."*

*Leigh Hunt's "Hero and Leander."*

# HIAWATHA

—M. Geoffrey Betram.—Sir W. Scott,  
*Macbeth* (1866, George II.).

Hazekiah thrumbles, intended by na-  
 ture for a farmer; intended by parents for  
 a brigadier, he was a soldier of himself in  
 the Civil War, 1861-65.—William M. Baker,  
*The Memoirs of a Man* (1881).

## LEXANDER BEDOTT

Alexander Bedott, easy-going, meek  
 and slow-spoken husband of Priscilla  
 Bedott. "Wonderful hands" to moralize,  
 specially after he begun to enjoy poor  
 health.—Frances Miriam Twitcher, *The  
 Walter Bedott Papers* (1856).

Hiawatha, son of  
 Nokomis. He represents  
 the progress of civilization among the  
 North American Indians. Hiawatha first

taught man to plant (maize), and  
 to use it for food.

He taught man to use the bow and  
 arrow, and to use the spear.

He taught man to use the  
 canoe, and to use the  
 paddle.

He taught man to use the  
 axe, and to use the  
 saw.

He taught man to use the  
 plow, and to use the  
 harrow.

He taught man to use the  
 mill, and to use the  
 press.

He taught man to use the  
 loom, and to use the  
 spindle.

He taught man to use the  
 distaff, and to use the  
 shuttle.

He taught man to use the  
 needle, and to use the  
 thread.

He taught man to use the  
 scissors, and to use the  
 needle.

He taught man to use the  
 awl, and to use the  
 thread.

He taught man to use the  
 needle, and to use the  
 thread.

He taught man to use the  
 needle, and to use the  
 thread.

He taught man to use the  
 needle, and to use the  
 thread.

He taught man to use the  
 needle, and to use the  
 thread.



HERO AND LEANDER.



*Hiawatha's Great Friends*, Chibia'bos (the sweetest of all musicians) and Kwa'sind (the strongest of all mortals).—Longfellow, *Hiawatha*, vi.

**Hick'athrift** (*Tom or Jack*), a poor laborer in the time of the Conquest, of such enormous strength that he killed, with an axletree and cartwheel, a huge giant, who lived in a marsh at Tylney, in Norfolk. He was knighted, and made governor of Thanet. Hickathrift is sometimes called *Hickafric*.

When a man sits down to write a history, though it be but the history of Jack Hickathrift, . . . he knows no more than his heels what lets . . . he is to meet with in his way.—Sterne.

**Hick'ory** (*Old*), General Andrew Jackson. He was first called "Tough," then "Tough as Hickory," and, lastly, "Old Hickory." Another story is that in 1813, when engaged in war with the Creek Indians, he fell short of supplies, and fed his men on hickory nuts (1767–1845).

**Hicks**, short, slight young man . . . with an air at once amiable and baddish, whose father sends him on a sea-voyage to cure him of drunkenness.—William Dean Howells, *The Lady of the Aroostook* (1879).

**Hi'erocles** (4 *syl.*), the first person who compiled jokes and *bon mots*. After a life-long labor, he got together twenty-one, which he left to the world as his legacy. Hence arose the phrase, *An Hieroc'lean legacy*, no legacy at all, or a legacy of empty promises, or a legacy of no worth.

One of his anecdotes is that of a man who wanted to sell his house, and carried about a brick to show as a specimen of it.

**Hieron'imo**, the chief character of Thomas Kyd's drama in two parts, pt. i.

being called *Hieronimo*, and pt. ii. *The Spanish Tragedy*, or *Hieronimo is Mad Again*. In the latter play, Horatio, only son of Hieronimo, sitting with Belimperia in an alcove, is murdered by his rival, Balthazar, and the lady's brother, Lorenzo. The murderers hang the dead body on a tree in the garden, and Hieronimo, aroused by the screams of Belimperia, rushing into the garden, sees the dead body of his son, and goes raving mad (1588).

**Higden** (*Mrs. Betty*), an old woman nearly four score, very poor, but hating the union-house more than she feared death. Betty Higden kept a mangle, and "minded young children" at four-pence a week. A poor workhouse lad named Sloppy helped her to turn the mangle. Mrs. Boffin wished to adopt Johnny, Betty's infant grandchild, but he died in the Children's Hospital.

She was one of those old women, was Mrs. Betty Higden, who, by dint of an indomitable purpose and a strong constitution, fight out many years; an active old woman, with a bright dark eye and a resolute face, yet quite a tender creature, too.—C. Dickens, *Our Mutual Friend*, i. 16 (1864).

**Higg**, "the son of Snell," the lame witness at the trial of Rebecca.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

**Higgen, Prigg, Snapp, and Ferret**, knavish beggars in *The Beggar's Bush*, a drama by Beaumont and Fletcher (1622).

**High and Low Heels**, two factions in Lilliput. So called from the high and low heels of their shoes, badges of the two factions. The high heels (*tories and the high-church party*) were friendly to the ancient constitution of the empire, but the emperor employed the Low-heels (*whigs and low-churchmen*) as his ministers



of state.—Swift, *Gulliver's Travels* ("Lilliput," 1726).

**High Life Below Stairs**, a farce by the Rev. James Townley. Mr. Lovel, a wealthy commoner, suspects his servants of "wasting his substance in riotous living;" so, pretending to go to his country seat in Devonshire, he assumes the character of a country bumpkin from Essex, and places himself under the charge of his own butler, to learn the duties of a gentleman servant. As the master is away, Philip (the butler) invites a large party to supper, and supplies them with the choicest wines. The servants all assume their masters' titles, and address each other as "My lord duke," "Sir Harry," "My Lady Charlotte," "My Lady Bab," etc., and mimic the airs of their employers. In the midst of the banquet, Lovel appears in his true character, breaks up the party, and dismisses his household, retaining only one of the lot, named Tom, to whom he entrusts the charge of the silver and plate (1759).

**Highland Mary**, immortalized by Robert Burns, is generally thought to be Mary Campbell; but it seems more likely to be Mary Morison, "one of the poet's youthful loves." Probably the songs, *Will ye go to the Indies, my Mary?* *Highland Mary*, *Mary Morison*, and *To Mary in Heaven*, were all written on one and the same Mary, although some think *Highland Mary* and *Mary in Heaven* refer to Mary Campbell, who, we are told, was the poet's first love.

#### Highwaymen (Noted).

CLAUDE DUVAL (\*-1670). Introduced in *White Friars*, by Miss Robinson.

JAMES WHITNEY (1660-1694), aged 34.

JONATHAN WILD of Wolverhampton

(1682-1725), aged 43. Hero and title of a novel by Fielding (1744).

JACK SHEPPARD of Spitalfields (1701-1724), aged 24. Hero and title of a novel by Defoe (1724); and of one by H. Ainsworth (1839).

DICK TURPIN, executed at York (1711-1739). Hero of a novel by H. Ainsworth.

GALLOPING DICK, executed at Aylesbury in 1800.

CAPTAIN GRANT, the Irish highwayman, executed at Maryborough, in 1816.

SAMUEL GREENWOOD, executed at Old Bailey, 1822.

WILLIAM REA, executed at Old Bailey, 1828.

**Hilda**. Art student in Rome, beloved by Kenyon, another artist, and friend of Miriam. Hilda is the accidental witness of the homicide committed by Donatello, and the horror of the secret drives her almost mad.—Nathaniel Hawthorne, *The Marble Faun*.

**Hilda**. Wife of *Herluf*, who has excited his father—the "Judge's" wrath. The old man strikes his son while Hilda's arms are about her husband, and Herluf, maddened, leaves home and wife for America. Letters from New York tell his father of his successes there, and he at last begs Hilda to bring him home. She obeys, and the two men embrace with tears.—Hjalmar Hjorth Boyesen, *A Child of the Age* (1889).

**Hilda's Little Hood**. Tale of a scarlet hood (with a pretty face within it) that won a man's heart.—Hjalmar Hjorth Boyesen's *Idylls of Norway* (1882).

**Hilarius (Brother)**, refectioner at St. Mary's.—Sir W. Scott, *The Monastery* (time, Elizabeth).

## Herodias

Benjamin Constant, Artist

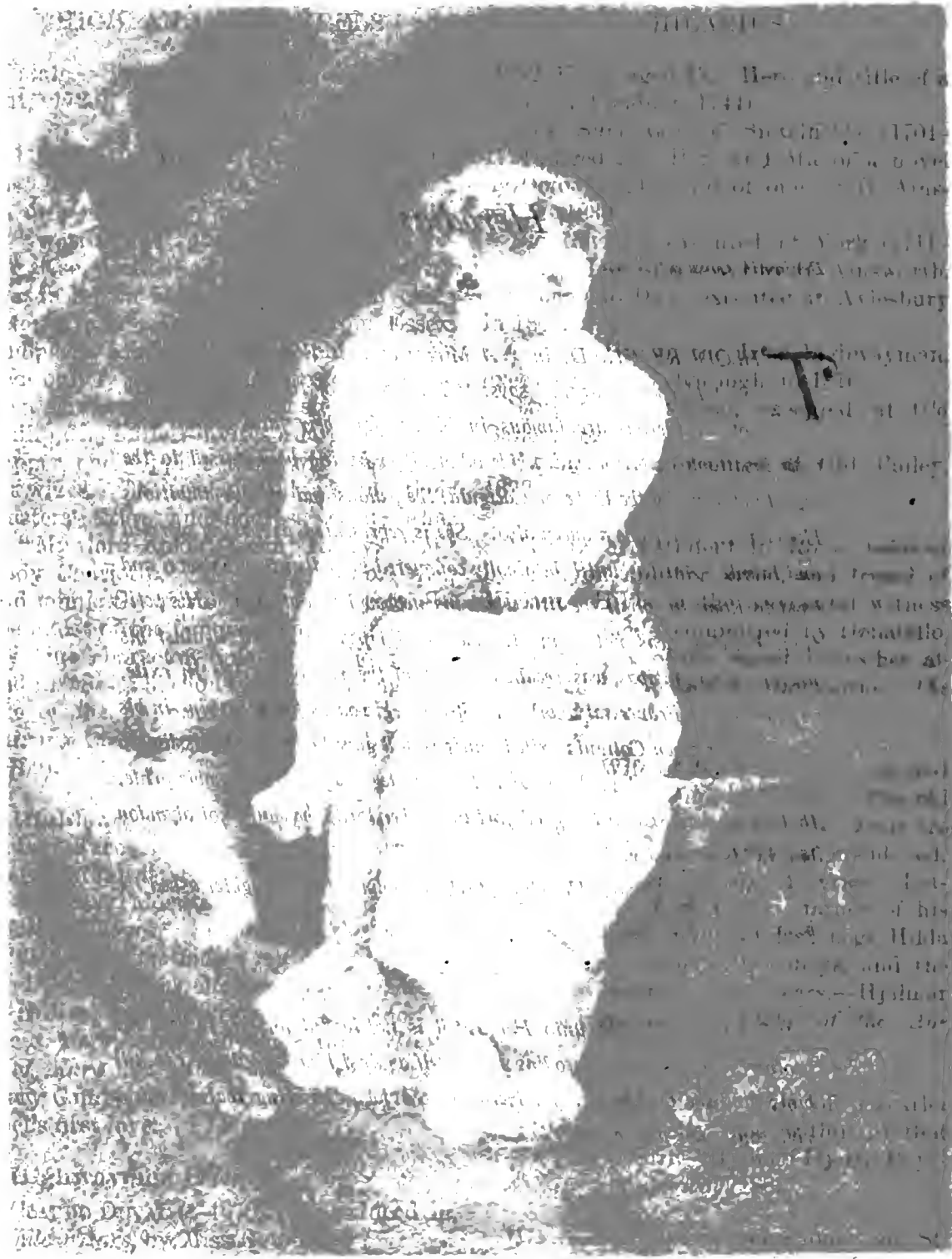


**T**HEODORE CHILD, in "*A Mirror of Fair Women*," published in "*Harper's Bazar*," says: "The women of the Idumean family of the Herods are famous in history for their fatal charms and their insatiable ambition. . . . Herod Agrippa having been raised to the dignity of king by the Emperor Caligula, the jealous and always ambitious Herodias wished to be a queen also. She is represented as having worried and taunted Antipas until he finally conquered his natural indolence, and went to Rome to solicit the title which his nephew had obtained. His petition, however, was not granted. Herod Agrippa intrigued against his uncle, and so Antipas was recalled and spent the rest of his life in exile, at one time in France, at another in Spain. Herodias followed him in his disgrace, for when Caligula exiled Antipas and gave his wife permission to return to her country, she refused the privilege, saying, with noble pride, that as she had shared the good fortune of her lord, she could not abandon him in his adversity."

Yet this was the same Herodias at whose command her daughter asked the head of John the Baptist.

---

"For John had said unto Herod, 'It is not lawful for thee to have thy brother's wife.' And Herodias set herself against him, and desired to kill him; and she could not; for Herod feared John, knowing that he was a righteous man and a holy."







**Hildebrand**, Pope Gregory VII. (1013, 1073-1085). He demanded for the Church the right of "investiture" or presentation to all ecclesiastical benefices, the superiority of the ecclesiastical to the temporal authority, enforced the celibacy of all clergymen, resisted simony, and greatly advanced the domination of the popes.

We need another Hildebrand to shake  
And purify us.  
Longfellow, *The Golden Legend* (1851).

*Hil'debrand* (*Meister*), the Nestor of German romance, a magician and champion.

\*.\* Maugis, among the paladins of Charlemagne, sustained a similar twofold character.

**Hil'debrod** (*Jacob, duke*), president of the Alsatian Club.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

**Hil'desheim**. The monk of Hildesheim, doubting how a thousand years with God could be "only one day," listened to the melody of a bird in a green wood, as he supposed, for only three minutes, but found that he had in reality been listening to it for a hundred years.

**Hill** (*Dr. John*), whose pseudonym was "Mrs. Glasse." Garrick said of him:

For physie and farces,  
His equal there scarce is.  
For his farces are physie, and his physie a farce  
is.

**Hil'lary** (*Tom*), apprentice of Mr. Lawford, the town clerk. Afterwards Captain Hillary.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

**Hinch'up** (*Dame*), a peasant, at the execution of Meg Murdockson.—Sir W.

Scott, *Heart of Midlothian* (time, George II.).

**Hin'da**, daughter of Al Hassan, the Arabian emir of Persia. Her lover, Hafed, a gheber or fire-worshipper, was the sworn enemy of the emir. Al Hassan sent Hinda away, but she was taken captive by Hafed's party. Hafed, being betrayed to Al Hassan, burnt himself to death in the sacred fire, and Hinda cast herself headlong into the sea.—T. Moore, *Lalla Rookh* ("The Fire-Worshippers," 1817).

**Hinzelmann**, the most famous house-spirit or kobold of German legend. He lived four years in the old castle of Hudemühlen, and then disappeared for ever (1588).

**Hippol'ito**. So Browning spells the name of the son of Theseus (2 *syl.*) and An'tiopê. Hippolito fled all intercourse with woman. Phædra, his mother-in-law, tried to seduce him, and when he resisted her solicitations, accused him to her husband of attempting to dishonor her. After death he was restored to life under the name of Virbius (*vir-bis*, "twice a man"). (See HIPPOLYTOS).

Hippolito, a youth who never knew a woman.  
Browning.

**Hippol'yta**, queen of the Am'azons, and daughter of Mars. She was famous for a girdle given her by the war-god, which Herculês had to obtain possession of as one of his twelve labors.

\*.\* Shakespeare has introduced Hippolyta in his *Midsummer Night's Dream*, and betroths her to Theseus (2 *syl.*) duke of Athens; but according to classic fable, it was her sister An'tiopê (4 *syl.*) who married Theseus.

*Hippolyta*, a rich lady wantonly in love with Arnol'do. By the cross purposes of the plot, Leopold, a sea-captain, is enamoured of Hippolyta, Arnol'do is contracted to the chaste Zeno'cia, and Zenocia is dishonorably pursued by the Governor Count Clo'dio.—Beaumont and Fletcher, *The Custom of the Country* (1647).

**Hippolytos** (in Latin, *Hippolytus*), son of Theseus. He provoked the anger of Venus by disregarding her love, and Venus, in revenge, made Phædra (his mother-in-law) fall in love with him, and when Hippolytos repulsed her advances, she accused him to her husband of seeking to dishonor her. Theseus prayed Neptune to punish the young man, and the sea-god, while the young man was driving in his chariot, scared the horses with sea-calves. Hippolytos was thrown from the chariot and killed, but Diana restored him to life again. (See HIPPOLITO.)

Hippolytus himself would leave Diana  
To follow such a Venus.  
Massinger, *A New Way to Pay Old Debts*, iii. 1  
(1628).

**Hippom'enes** (4 syl.), a Grecian prince who outstripped Atalanta in a foot-race, by dropping three golden apples, which she stopped to pick up. By this conquest he won Atalanta to wife.

E'en here, in this region of wonders, I find  
That light-footed Fancy leaves Truth far behind;  
Or, at least, like Hippomenês, turns her astray  
By the golden illusions he flings in her way.

T. Moore.

**Hippot'ades** (4 syl.), Eölus, the wind-god, son of Hippota.

[He] questioned every gust of rugged winds  
That blows from off each beaked promontory:  
They knew not of his story;  
And sage Hippotadês, their answer brings,

That not a blast was from his dungeon strayed.  
Milton, *Lycidas* (1638).

**Hiren**, a strumpet. From Peele's play *The Turkish Mahomet and Hyren the Fair Greek* (1584).

In Italian called a *courtezan*; in Spain a *margarite*; in French *une putaine*; in English . . . a punk.

"There be Sirens in the sea of the world. Syrens? *Hirens*, as they are now called. . . What a number of these sirens [*Hirens*], cockatrices, courteghians, in plain English, harlots, swimme amongst us!"—Adams, *Spiritual Navigator* (1615).

**Hiroux** (*Jean*), the French "Bill Sikes," with all the tragic elements eliminated.

*Pres.* Where do you live? *Jean.* Haven't got any.

*Pres.* Where were you born? *Jean.* At Galard.

*Pres.* Where is that? *Jean.* At Galard.

*Pres.* What department? *Jean.* Galard.

Henri Monnier, *Popular Scenes drawn with Pen and Ink* (1825).

**Hislop** (*John*), the old carrier at Old St. Ronan's.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

**Histor'icus**, the *nom de plume* of the Hon. E. Vernon Harcourt, for many years the most slashing writer in the *Saturday Review*, and a writer in the *Times*.

**History** (*Father of*). Herod'otos, the Greek historian, is so called by Cicero (B.C. 484-408).

*History* (*Father of Ecclesiastical*), Poly-notos of Thaos (fl. B.C. 463-435). The Venerable Bede is so called sometimes (672-735).

*History* (*Father of French*), Andre Duchesne (1584-1640).

**Histrion-mastix**, a tirade against the-



## *Dinah and Hetty*



*D*INAH MORRIS prays with Hetty Sorrel in prison, where the latter lies, under sentence of death, having been convicted of infanticide.

*"See, Lord—I bring her, as they of old brought the sick and helpless, and Thou didst heal them: I bear her on my arms and carry her before Thee.*

*"Come, mighty Saviour, let the dead hear Thy voice: let the eyes of the blind be opened. Melt the hard heart; unseal the closed lips; make her cry with her whole soul: 'Father, I have sinned!'"*

*George Eliot's "Adam Bede."*

H. M. STIX

... was ... hung on ...  
... Lucidas (1638)

... from ... play  
... and Hyer in the Fair

... in Spain, a  
... in English

... to the sea of the world  
... as they are now called. What  
... (Hirens), cockatrice,  
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Dinner and Hing

... the French "Bill Sikes,"  
... elements eliminated.

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DINAH AND HETTY.



atrical exhibitions, by William Prynne (1632).

**Ho'amen**, an Indian tribe settled on a south branch of the Missouri, having Az'tlan for their imperial city. The Aztecas conquered the tribe, deposed the queen, and seized their territory by right of conquest. When Madoc landed on the American shore, he took the part of the Hoamen, and succeeded in restoring them to their rights. The Aztecas then migrated to Mexico (twelfth century).—Southey, *Madoc* (1805).

**Hob Miller** of Twyford, an insurgent.—Sir W. Scott, *The Betrothed* (time, Henry II.).

**Hob or Happer**, miller at St. Mary's Convent.

**Mysie Happer**, the miller's daughter. She marries Sir Piercie Shafton.—Sir W. Scott, *The Monastery* (time, Elizabeth).

**Hob'bididance** (4 syl.), the prince of dumbness, and one of the five fiends that possessed "poor Tom."—Shakespeare, *King Lear*, act iv. sc. 1 (1605).

\*\*\* This name is taken from Harsnett's *Declaration of Egregious Popish-Impostures* (1561–1631).

**Hobbie O'Sorbie'trees**, one of the huntsmen near Charlie's Hope farm.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Hob'bima** (*The English*), John Crome, of Norwich, whose last words were: "O Hobbima, Hobbima, how I do love thee!" (1769–1821).

**Hob'bima** (*The Scotch*), P. Nasmyth (1831– ).

\*\*\* Minderhout Hobbima, a famous

landscape painter of Amsterdam (1638–1709).

**Hobbinol**. (See HOBINOL).

**Hobbler** or CLOPINEL, Jehan de Meung, the French poet, who was lame (1260–1320). Meung was called by his contemporaries *Père de l'Eloquence*.

\*\*\* Tyrtæus, the Greek elegiac poet, was called "Hobbler" because he introduced the alternate pentameter verse, which is one foot shorter than the old heroic metre.

**Hobbler** (*The Rev. Dr.*), at Ellieslaw Castle, one of the Jacobite conspirators with the laird of Ellieslaw.—Sir W. Scott *The Black Dwarf* (time, Anne).

**Hobby-horse** (*The*), one of the masquers at Kennaquhair Abbey.—Sir W. Scott, *The Abbot* (time Elizabeth).

**Hobinol** or **Hobbinol** is Gabriel Harvey, physician, LL.D., a friend and college chum of Edmund Spenser, the poet. Spenser, in his ecl. iv., makes Thenot inquire, "What gars thee to weep?" and Hobinol replies it is because his friend Colin, having been flouted by Rosalind (ecl. i.), has broken his pipe and seems heart-broken with grief. Thenot then begs Hobinol to sing to him one of Colin's own songs, and Hobinol sings the lay of "Elisa, queen of the shepherds" (*Queen Elizabeth*), daughter of Syrinx and Pan (*Anne Boleyn* and *Henry VIII.*). He says Phœbus thrust out his golden head to gaze on her, and was amazed to see a sun on earth brighter and more dazzling than his own. The Graces requested she might make a fourth grace, and she was received amongst them and reigned with them in heaven. The shepherds then strewed flowers to the queen, and Elisa dismissed

them, saying that at the proper season she would reward them with ripe damsons (ecl. iv.). Ecl. ix. is a dialogue between Hobinol and Diggon Davie, upon Popish abuses. (See DIGGON DAVIE).—Spenser, *Shepherde's Calendar* (1572.)

**Hobnel'ia**, a shepherdess, in love with Lubberkin, who disregarded her. She tried by spells to win his love, and after every spell she said:

With my sharp heel I three times mark the  
ground,  
And turn me thrice around, around, around.  
Gay, *Pastoral*, iv. (1717).

**Hob'son** (*Thomas*), a carrier who lived at Cambridge in the seventeenth century. He kept a livery stable, but obliged the university students to take his hacks in rotation. Hence the term *Hobson's choice* came to signify "this or none." Milton (in 1660) wrote two humorous poems on the death of the old carrier.

**Hochspring'en** (*The young duke of*), introduced in Donnerhugel's narrative.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

**Hocus** (*Humphry*), "the attorney" into whose hands John Bull and his friends put the law-suit they carried on against Lewis Baboon (*Louis XIV.*). Of course, Humphry Hocus is John Churchill, duke of Marlborough, who commanded the army employed against the Grand Monarque.

Hocus was an old cunning attorney; and though this was the first considerable suit he was ever engaged in, he showed himself superior in address to most of his profession. He always kept good clerks. He loved money, was smooth-tongued, gave good words, and seldom lost his temper. . . . He provided plentifully for his family; but he loved himself better than them all. The neighbors reported that he was hen-pecked, which was impossible by such a mild-

spirited woman as his wife was [*his wife was a desperate termagant*].—Dr. Arbuthnot, *History of John Bull*, v. (1712).

**Hodei'rah** (3 syl.), husband of Zei'nab (2 syl.) and father of Thalaba. He died while Thalaba was a mere lad.—Southey, *Thalaba the Destroyer*, i. (1797).

**Hodeken** (*i.e. little hat*), a German kobold or domestic fairy, noted for his little felt hat.

**Hö'der**, the Scandinavian god of darkness, typical of night. He is called the blind old god. Balder is the god of light, typical of day. According to fable Höder killed Balder with an arrow made of mistletoe, but the gods restored him to life again.

Höder, the blind old god,  
Whose feet are shod with silence.  
Longfellow, *Tegner's Death*.

**Hodge**, Gammer Gurton's goodman, whose breeches she was repairing when she lost her needle.—Mr. S., Master of Arts, *Gammer Gurton's Needle* (1551).

\*\* Mr. S. is said to be J. Still, afterwards bishop of Bath and Wells, but in 1551 he was only eight years old.

**Hodges** (*John*), one of Waverley's servants.—Sir W. Scott, *Waverley* (time, George II.).

**Hodges** (*Joe*), landlord of Bertram, by the lake near Merwyn Hall.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Hodge'son** (*Gaffer*), a puritan.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

**Hoel** (2 syl.), king of the Armorican Britons, and nephew of King Arthur. Hoel sent an army of 15,000 men to assist his uncle against the Saxons (501). In 509, being driven from his kingdom by

## *The Death of Hippolytus*

*Rubens, Artist*

*Anker Smith, Engraver*



**H**IPPOLYTUS was a beautiful youth, the son of Theseus and Hippolyta. He became the object of an unlawful passion on the part of his stepmother, Phedra. She was the daughter of Minos, king of Crete; fierce of temper, unprincipled, and reckless of consequences. Infuriated by her stepson's repulses of her advances, she accused him to Theseus of an attempt upon her honor. The angry father called upon Neptune for vengeance, and the god sent a sea-monster to waylay Hippolytus, so terrible in appearance that the young man's horses ran away with him and dashed him to pieces among the rocks.

*The story is the subject of a tragedy by Euripides.*



# The Death of Hippolytus

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London: Printed by W. St. John, at the Theatre Royal, Strand, 1794.

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THE DEATH OF HIPPOLYTUS.



Clovis, he took refuge in England; but in 513 he recovered his throne, and died in 545.

[*Arthur*], calling to his aid  
His kinsman Howel, brought from Brittany,  
the less,  
Their armies they unite. . . . [*and conquer the  
Saxons at Lincoln*].  
Drayton, *Polyolbion*, iv. (1612).

*Ho'el*, son of Prince Hoel and Lla'ian. Prince Hoel was slain in battle by his half-brother David, king of North Wales, and Lla'ian, with her son, followed the fortunes of Prince Madoc, who migrated to North America. Young Hoel was kidnapped by Ocell'opan, an Az'tec, and carried to Az'tlan for a propitiatory sacrifice to the Aztec gods. He was confined in a cavern without food; but Co'atel, a young Aztec wife, took pity on him, visited him, supplied him with food, and assisted Madoc to release him.—Southey, *Madoc* (1805).

**Ho'garth** (*William*), called "The Juvenal of Painters" (1695–1764).

*Hogarth* (*The Scottish*), David Allan (1744–1796).

**Hogarth of Novelists**, Henry Fielding (1707–1754).

**Hold'enough** (*Master Nehemiah*), a Presbyterian preacher, ejected from his pulpit by a military preacher.—Sir W. Scott, *Woodstock* (time, Commonwealth).

**Holgrave**, daguerreotypist, who rents a room from Miss Hepzibah Pyncheon, falls in love with and marries Phoebe Pyncheon.—Nathaniel Hawthorne, *The House of the Seven Gables* (1851).

**Holiday** (*Erasmus*), schoolmaster in the

Vale of Whitehorse.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

**Holipher'nes** (4 *syl.*), called "English Henry," one of the Christian knights in the allied army of Godfrey, in the first crusade. He was slain by Dragu'tès (3 *syl.*). (See HOLOPHERNES).—Tasso, *Jerusalem Delivered*, ix. (1575).

**Hollingsworth**. Big, one-ideaed philanthropist, and a leader in the Blithedale farm project. "He had taught his benevolence to pour its warm tide exclusively through one channel, so that there was nothing to spare for other great manifestations of love to man, nor scarcely for the nutriment of individual attachments, unless they could minister, in some way, to the terrible egotism which he mistook for an angel of God."

He is beloved by *Zenobia*, and gives what love he can spare from himself and his Idea to weak, silly *Priscilla*.—Nathaniel Hawthorne, *The Blithedale Romance* (1852).

**Holman** (*Lieutenant James*), the blind traveller (1787–1857).

**Hol'opherne** (*Thubal*), the great sophister, who, in the course of five years and three months, taught Gargantua to say his A B C backwards.—Rabelais, *Gargantua*, i. 14 (1533).

**Holopher'nes** (4 *syl.*). a pedantic schoolmaster, who speaks like a dictionary. The character is meant for John Florio, a teacher of Italian in London, who published, in 1598, a dictionary called *A World of Words*. He provoked the retort by condemning wholesale the English dramas, which, he said, were "neither right comedies nor right tragedies, but perverted histories without decorum." The following

sentence is a specimen of the style in which Shakespeare caricatured his style:

The deer was . . . in *sanguis* (blood), ripe as a pomewater who now hungeth like a jewel in the ear of *carlo* (the sky, the welkin, the heaven); and anon falleth like a crab on the face of *terra* (the soil, the land, the earth).—Shakespeare, *Love's Labor's Lost*, act iv. sc. 2 (1594).

♦♦ *Holophernes* is an imperfect anagram of "Johnes Florio," the first and last letters being omitted, F=ph.

**Holt** (*Felix*). A collarless radical who sets a neighborhood by the ears, and stultifies himself by wooing a gentlewoman.—George Eliot, *Felix Holt* (*Radical*).

**Holy Bottle** (*The Oracle of the*), the object of Pantagruel's search. He visited various lands with his friend Panurge (2 *syl.*), the last place being the island of Lantern-land, where the "bottle" was kept in an alabaster fount in a magnificent temple. When the party arrived at the sacred spot, the priestess threw something into the fount; whereupon the water began to bubble, and the word "Drink" issued from the "bottle." So the whole party set to drinking Falernian wine, and, being inspired with drunkenness, raved with prophetic madness; and so the romance ends.—Rabelais, *Pantagruel* (1545).

Like Pantagruel and his companions in quest of the "Oracle of the Bottle."—Sterne.

**Holy Brotherhood** (*The*), in Spain called *Santa Hermandad*, was an association for the suppression of highway robbery.

The thieves, . . . believing the Holy Brotherhood was coming . . . got up in a hurry, and alarmed their companions.—Lesage, *Gil Blas*, i. 6 (1715).

**Holy Maid of Kent**, Elizabeth Barton, who incited the Roman Catholics to resist

the progress of the Reformation, and pretended to act under divine inspiration. She was executed in 1534 for "predicting" that the king (Henry VIII.) would die a sudden death if he divorced Queen Katharine and married Anne Boleyn. At one time she was thought to be inspired with a prophetic gift, and even the lord chancellor, Sir Thomas More, was inclined to think so.

**Home, Sweet Home.** The words of this popular song are by John Howard Payne, an American. It is introduced in his melodrama called *Clari*, or *The Maid of Milan*. The music is by Sir Henry Bishop, and was originally sung in 1823 by Miss M. Tree.

**Homer** (*The British*). Milton is so called on Gray's monument in Westminster Abbey.

No more the Grecian muse unrivalled reigns;  
To Britain let the nations homage pay:  
She felt a Homer's fire in Milton's strains,  
A Pindar's rapture in the lyre of Gray.

**Homer** (*The Casket*), an edition of *Homer* corrected by Aristotle, which Alexander the Great carried about with him, and placed in the golden casket richly studded with gems, found in the tent of Darius. Alexander said there was but one thing in the world worthy to be kept in so precious a casket, and that was Aristotle's *Homer*.

**Homer** (*The Celtic*), Ossian, son of Fingal, king of Morven.

**Homer** (*The Oriental*), Ferdusi, the Persian poet, who wrote the *Shâh Nâmeh*, or history of the Persian kings. It contains 120,000 verses, and was the work of thirty years (940–1020).

**Homer** (*The Prose*). Henry Fielding,

## *Andreas Hofer at Innsbruck*

*Franz von Defregger, Artist*

*Knesing, Engraver*



**A**NDREAS HOFER, who has been appointed commander-in-chief of the army of the Tyrol is waited on by different delegations.

"Cheers and loud noise resounded once more in the street, and another solemn procession approached the tavern. This time, however, the members of the procession did not remain in the street, but entered the house, and the landlord, who had just gone down stairs to fetch some more bottles of wine from his cellar, hastened back to the balcony-room and announced that all the commanders of the Landsturm and the municipal officers had arrived to pay their respects to the commander-in-chief of the Tyrol, and communicate a request to him."

*From the "Magazine of Art."*

*Mulbach's "Andreas Hofer."*









ANDREAS HOFER AT INNSBRUCK.



the novelist, is called by Byron "The Prose Homer of Human Nature" (1707-1764).

*Homer (The Scottish)*, William Wilkie, author of *The Epigon'iad* (1721-1772).

**Homer of our Dramatic Poets** (*The*). So Shakespeare is called by Dryden (1564-1616).

Shakespeare was the Homer or father of our dramatic poets; Jonson was the Virgil. I admire rare Ben, but I love Shakespeare.—Dryden.

**Homer of Ferra'ra** (*The*). Ariosto was called by Tasso, *Omero Ferraresè* (1474-1533).

**Homer of the Franks** (*The*), Angilbert was so called by Charlemagne (died 814).

**Homer of the French Drama** (*The*). Pierre Corneille was so called by Sir Walter Scott (1606-1684).

**Homer of Philosophers** (*The*), Plato (B. C. 429-347).

**Homer the Younger**, Philiscos, one of the seven Pleiad poets of Alexandria, in the time of Ptolemy Philadelphos.

#### Homeric Characters.

AGAMEMNON, haughty and imperious; ACHILLES, brave, impatient of command, and relentless; DIOMED, brave as Achilles, but obedient to authority; AJAX *the Greater*, a giant in stature, fool-hardy, arrogant, and conceited; NESTOR, a sage old man, garrulous on the glories of his youthful days; ULYSSES, wise, crafty, and arrogant; PATROCLOS, a gentle friend; THERSITES, a scurrilous demagogue.

HECTOR, the protector and father of his country, a brave soldier, an affectionate husband, a wise counsellor, and a model

prince; SARPEDON, the favorite of the gods, gallant and generous; PARIS, a gallant and a fop; TROILUS, "the prince of chivalry;" PRIAM, a broken-spirited old monarch.

HELEN, a heartless beauty, faithless, and fond of pleasure; ANDROM'ACHÊ, a fond young mother and affectionate wife; CASSANDRA, a querulous, croaking prophetess; HECUBA, an old she-bear robbed of her whelps.

**Homespun** (*Zekiel*), a farmer of Castleton. Being turned out of his farm, he goes to London to seek his fortune. Though quite illiterate, he has warm affections, noble principles, and a most ingenious mind. Zekiel wins £20,000 by a lottery ticket, bought by his deceased father.

*Cicely Homespun*, sister of Zekiel, betrothed to Dick Dowlas (for a short time the Hon. Dick Dowlas). When Cicely went to London with her brother, she took a situation with Caroline Dormer. Miss Dormer married "the heir-at-law" of Baron Duberly, and Cicely married Dick Dowlas.—G. Colman, *The Heir-at-Law* (1797).

**Hominy** (*Mrs.*), philosopher and authoress, wife of Major Hominy, and "mother of the modern Gracchi," as she called her daughter, who lived at New Thermopylæ, three days this side of "Eden," in America. Mrs. Hominy was considered by her countrymen a "very choice spirit."—C. Dickens, *Martin Chuzzlewit* (1844).

**Homo Sum.** A story by George Ebers, telling of the life, temptations, and victories of certain anchorites living on Mt. Sinai.

**Honest George.** General George

Monk, duke of Albemarle, was so called by the Cromwellites (1608--1670).

**Honest Man.** Diogenês, being asked one day what he was searching for so diligently that he needed the light of a lantern in broad day, replied, "An honest man."

Searched with lantern-light to find an honest man.

Southey, *Roderick, etc.*, xxi. (1814).

Still will he hold his lantern up to scan  
The face of monarchs for an honest man.

Byron, *Age of Bronze*, x. (1821).

**Honest Thieves (The).** The "thieves" are Ruth and Arabella, two heiresses, brought up by Justice Day, trustee of the estates of Ruth and guardian of Arabella. The two girls wish to marry Colonel Careless and Captain Manly, but do not know how to get possession of their property, which is in the hands of Justice Day. It so happens that Day goes to pay a visit, and the two girls, finding the key of his strong box, help themselves to the deeds, etc., to which they are respectively entitled. Mrs. Day, on her return, accuses them of robbery; but Manly says, "Madam, they have taken nothing but what is their own. They are honest thieves, I assure you."—T. Knight (a farce).

\* \* This is a mere *rifacimento* of *The Committee* (1670), by the Hon. Sir R. Howard. Most of the names are identical, but "Captain Manly" is substituted for Colonel Blunt.

**Honey.** Glaucus, son of Minos, was smothered in a cask of honey.

**Honeycomb (Will),** a fine gentleman, the great authority on the fashions of the day. He was one of the members of the imaginary club from which the *Spectator* issued.—*The Spectator* (1711-1713).

**Honeycombe (Mr.),** the uxorious husband of Mrs. Honeycombe, and father of Polly. Self-willed, passionate, and tyrannical. He thinks to bully Polly out of her love-nonsense, and by locking her in her chamber to keep her safe, forgetting that "love laughs at locksmiths," and "where there's a will there's a way."

*Mrs. Honeycombe*, the dram-drinking, maudling, foolish wife of Mr. Honeycombe, always ogling him, calling him "love," "sweeting," or "dearie," but generally muzzy, and obfuscated with cordials or other messes.

*Polly Honeycombe*, the daughter of Mr. and Mrs. Honeycombe; educated by novels, and as full of romance as Don Quixote. Mr. Ledger, a stock broker, pays his addresses to her; but she hates him, and determines to elope with Mr. Scribble, an attorney's clerk, and nephew of her nurse. This folly, however, is happily interrupted.—G. Colman, the elder, *Polly Honeycombe* (1760).

**Honeyman (Charles),** a free-and-easy clergyman, of social habits and fluent speech.—Thackeray, *The Newcomes* (1855).

**Honeymoon (The),** a comedy by J. Tobin (1804). The general scheme resembles that of the *Taming of the Shrew*, viz., breaking-in an unruly colt of high mettle to the harness of wifely life. The duke of Aranza marries the proud, overbearing, but beautiful Juliana, eldest daughter of Balthazar. After marriage, he takes her to a mean hut, and pretends he is only a peasant, who must work for his daily bread, and that his wife must do the household drudgery. He acts with great gentleness and affection; and by the end of the month, Juliana, being thoroughly reformed, is introduced to the castle, where she finds that her husband after all is the

duke, and that she is the duchess of Aranza. It is an excellent and well written comedy.

**Honeywood**, "the good-natured man," whose property is made the prey of swindlers. His uncle, Sir William Honeywood, in order to rescue him from sharpers, causes him to be seized for a bill to which he has lent his name "to a friend who absconded." By this arrest the young man is taught to discriminate between real friends and designing knaves. Honeywood dotes on Miss Richland, but fancies she loves Mr. Lofty, and therefore forbears to avow his love; eventually, however, all comes right. Honeywood promises to "reserve his pity for real distress, and his friendship for real merit."

*Sir William Honeywood*, uncle of Mr. Honeywood "the good-natured man." Sir William sees with regret the faults of his nephew, and tries to correct them. He is a dignified and high-minded gentleman.—Goldsmith, *The Good-natured Man* (1767).

**Hono'ra**, daughter of General Archas, "the loyal subject" of the great-duke of Moscovia, and sister of Viola.—Beaumont and Fletcher, *The Loyal Subject* (1618).

**Hono'ria**, a fair but haughty dame, greatly loved by Theodore of Ravenna; but the lady "hated him alone," and, "the more he loved the more she disdained." One day she saw the ghost of Guido Cavalcanti hunting with two mastiffs a damsel who despised his love and who was doomed to suffer a year for every month she had tormented him. Her torture was to be hunted by dogs, torn to pieces, disemboweled, and restored to life again every Friday. This vision so acted on

the mind of Honoria, that she no longer resisted the love of Theodore, but, "with the full consent of all, she changed her state."—Dryden, *Theodore and Honoria* (a poem).

\*\*\* This tale is from Boecaccio, *Decameron* (day v. 8).

**Honour** (*Mrs.*), the waiting gentlewoman of Sophia Western.—Fielding, *Tom Jones* (1749).

This is worse than Sophy Western and Mrs. Honour about Tom Jones's broken arm.—Prof. J. Wilson.

**Honour and Glory Griffiths**. Captain Griffiths, in the reign of William IV., was so called because he used to address his letters to the Admiralty, to "Their Honours and Glories at the Admiralty."

Honor is often personified by the poets. Emerson said of Judge Hoar, "When he sat upon the bench, Honor came and sat beside him."

**Honors** (*Crushed by His or Her*).

Tarpeia (3 *syl.*), daughter of Tarpeius (governor of the citadel of Rome), promised to open the gates to Tatius, if his soldiers would give her the ornaments they wore on their arms. As the soldiers entered the gate, they threw on her their shields, and crushed her to death, saying, "These are the ornaments we Sabines wear on our arms."

Draco, the Athenian legislator, was crushed to death in the theatre of Ægina by the number of caps and cloaks showered on him by the audience, as a mark of honor.

Elagabalus, the Roman emperor, invited the leading men of Rome to a banquet, and, under pretense of showing them honor, rained roses upon them till they were smothered to death.

**Hood** (*Riley*), smart boy who is willing

that his grandmother "may pit Gener'l Washington an' the old man Noah agin one 'nother right at the door of the ark," provided his father does not compel him to authenticate her stories or be thrashed.—Richard Malcolm Johnston, *Other Georgia Folk* (1887).

*Hood* (*Robin*), a famous English outlaw. Stow places him in the reign of Richard I., but others make him live at divers periods between Cœur de Lion and Edward II. His chief haunt was Sherwood Forest, in Nottinghamshire. Ancient ballads abound with anecdotes of his personal courage, his skill in archery, his generosity, and great popularity. It is said that he robbed the rich, but gave largely to the poor, and protected women and children with chivalrous magnanimity. The ballad, "The Death of Robin Hood," says that he was treacherously bled to death by his sister, the Prioress of the Abbey of Kirklees.

Stukeley asserts that Robin Hood was Robert Fitzooth, earl of Huntingdon; and it is probable that his name *hood*, like *capet* given to the French king of the Hugues, refers to the cape or hood which he usually wore.

\*\*\* The chief incidents of his life are recorded by Stow. Ritson has collected a volume of songs, ballads, and anecdotes called *Robin Hood . . . that Celebrated English Outlaw* (1795). Sir W. Scott has introduced him in his famous novel *Ivanhoe*, which makes the outlaw contemporary with Cœur de Lion.

*Robin Hood's Men*. The most noted of his followers were Little John, whose surname was Nailor; his chaplain, Friar Tuck; William Scarlet, Scathelooke (2 *syl.*), or Scadlock, sometimes called two brothers; Will Stutly or Stukely; Mutch, the miller's son; and the maid Marian.

**Hookem** (*Mr.*), partner of lawyer Clip-purse at Waverley Honor.—Sir. W. Scott, *Waverley* (time, George II.).

**Hooker** (*Thomas*). In his eulogy upon Master Thomas Hooker, Cotton Mather "invites the reader to behold at once the wonders of New England, and it is in one Thomas Hooker that he shall behold them."—Cotton Mather, D. D., *Magnolia Christi Americana* (1702).

**Hop** (*Robin*), the hop plant.

Get into thy hop-yard, for now it is time  
To teach Robin Hop on his pole how to climb.

T. Tusser, *Five Hundred Points of Good Husbandry*, xli. 17 (1557).

**Hope**. The name of the first woman, according to Grecian mythology, was Pandôra, made by Hephæstos (*Vulcan*) out of earth. She was called Pandôra ("all-gifted") because all the deities contributed something to her charms. She married Epime'theus (4 *syl.*), in whose house was a box which no mortal might open. Curiosity induced Pandôra to peep into it, when out flew all the ills of humanity, and she had just time to close the lid to prevent the escape of Hope also.

When man and nature mourned their first decay . . .

All, all forsook the friendless, guilty mind,  
But Hope—the charmer lingered still behind.

Campbell, *Pleasures of Hope*, i. (1799).

*Hope* (*The Bard of*), Thomas Campbell, who wrote *The Pleasures of Hope*, in two parts (1777–1844).

*Hope* (*Dorothy*). An ingenuous, dimpled village girl, who attracts the fancy and satisfies the heart of a world-weary man.—Ellen Olney Kirk, *Daughter of Eve* (1889).

*Hope* (*The Cape of Good*), originally called "The Cape of Storms.



## *Hop-o'-My-Thumb*

G. Doré, Artist

H. Pisan, Engraver

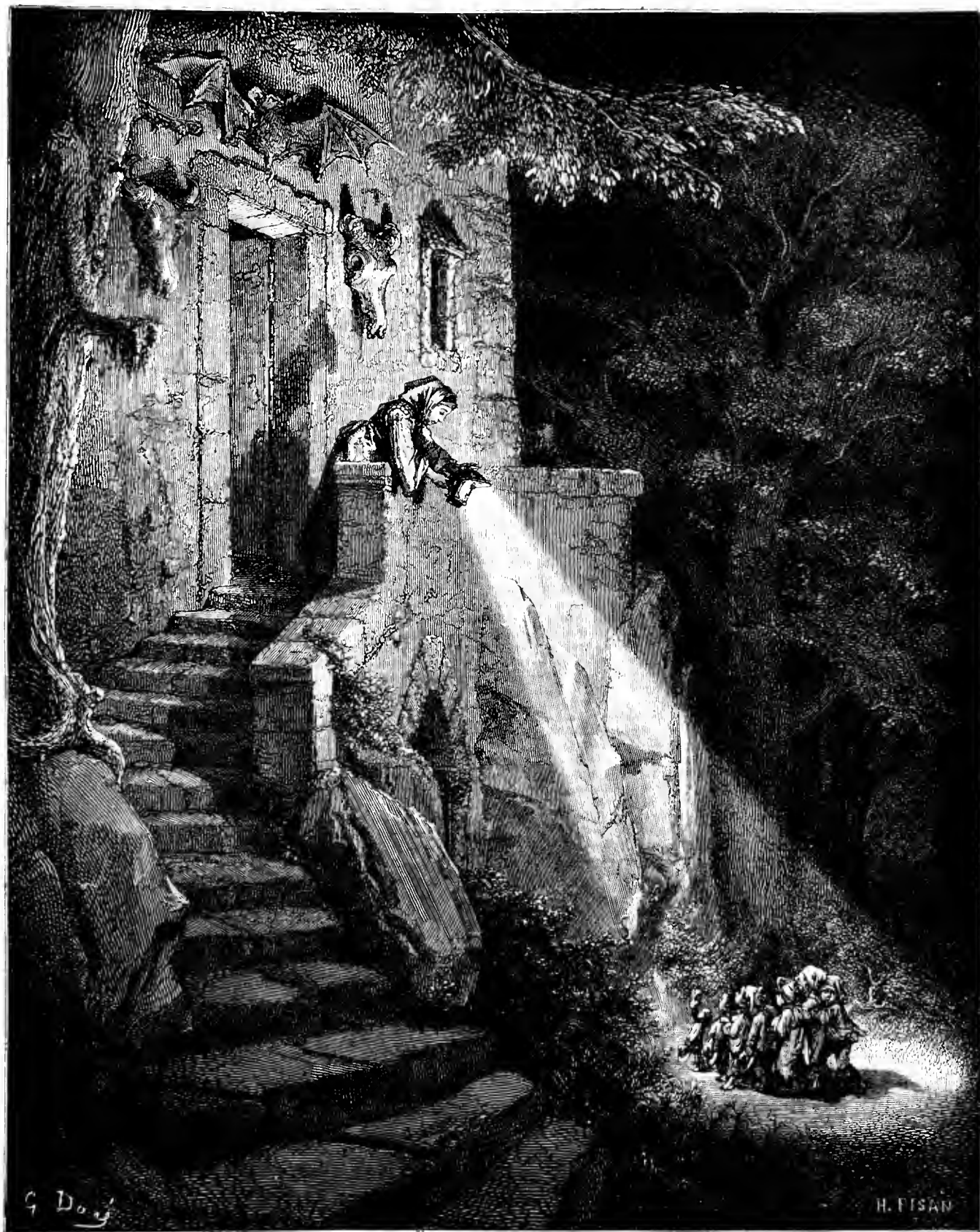


**W**HEN Hop-o'-My-Thumb and the other children were lost in the forest, he climbed a tree and saw a light, and, descending, turned his steps and those of his charges in that direction. "They arrived at last at the house where the light was, but not without many terrors, for they often lost sight of it; indeed, this happened every time they descended into a hollow. They knocked at a door, and a good woman came to open it. She asked them what they wanted, and Hop-o'-My-Thumb said they were poor children who were lost in the forest, and that they begged a bed for charity. The woman, seeing them all so pretty, began to cry, and said, 'Alas, my poor children, whence are you come? did you not know that this is the house of an ogre who eats little children?' 'Alas, Madam!' responded Hop-o'-My-Thumb, who as well as his brothers was trembling with all his might, 'what shall we do?' "

Perrault's "Contes."







HOP-O'-MY-THUMB.



Similarly, the Euxine (*i.e.* "hospitable") Sea was originally called by the Greeks, the Axine (*i.e.* "the inhospitable") Sea.

**Hope Diamond** (*The*), a blue brilliant, weighing  $44\frac{1}{4}$  carats.

It is supposed that this diamond is the same as the blue diamond bought by Louis XIV. in 1608, of Tavernier. It weighed in the rough  $112\frac{1}{4}$  carats, and after being cut  $67\frac{1}{2}$  carats. In 1792 it was lost. In 1830 Mr. Daniel Eliason came into possession of a blue diamond without any antecedent history. This was bought by Mr. Henry Thomas Hope, and is called "The Hope Diamond."

**Hope of Troy** (*The*), Hector.

[*He*] stood against them, as the Hope of Troy Against the Greeks.

Shakespeare, 3 *Henry VI.* act ii. sc. 1 (1592).

**Hopeful**, a companion of Christian after the death of Faithful at Vanity Fair. —Bunyan, *The Pilgrim's Progress*, i. (1678).

**Hope-on-High Bomby**, a puritanical character, drawn by Beaumont and Fletcher.

"Well," said Wildrake, "I think I can make a Hope-on-High Bomby as well as thou canst." —Sir W. Scott, *Woodstock*, vii.

**Hopkins** (*Matthew*), of Manningtree, Essex, the witch-finder. In one year he caused sixty persons to be hanged as reputed witches.

Between three and four thousand persons suffered death for witchcraft between 1643 and 1661.—Dr. Z. Grey.

**Hopkins** (*Nicholas*), a Chartreux friar, who prophesied "that neither the king

[*Henry VIII.*] nor his heirs should prosper, but that the duke of Buckingham should govern England."

1st *Gent.* That devil-monk, Hopkins, hath made this mischief.

2nd *Gent.* That was he that fed him with his prophecies.

Shakespeare, *Henry VIII.* act ii. sc. 1 (1601).

**Hop-o'-my-Thumb**, a character in several nursery tales. Tom Thumb and Hop-o'-my-thumb are not the same, although they are often confounded with each other. Tom Thumb was the son of peasants, knighted by King Arthur, and was killed by a spider; but Hop-o'-my-thumb was a nix, the same as the German *daumling*, the French *le petit ponce*, and the Scotch *Tom-a-lin* or *Tamlane*. He was not a human dwarf, but a fay of usual fairy proportions.

You Stump-o'-the-gutter, you Hop-o'-my-thumb, Your husband must from Lilliput come.

Kane O'Hara, *Midas* (1778).

**Horace**, son of Oronte (2 *syl.*) and lover of Agnes. He first sees Agnes in a balcony, and takes off his hat in passing. Agnes returns his salute, "pour ne point manquer à la civilité." He again takes off his hat, and she again returns the compliment. He bows a third time, and she returns his "politeness" a third time. "Il passe, vient, repasse, et toujours me fait a chaque fois révérence, et moi nouvelle révérence aussi je lui rendois." An intimacy is soon established, which ripens into love. Oronte tells his son he intends him to marry the daughter of Enrique (2 *syl.*), which he refuses to do; but it turns out that Agnes is in fact Enrique's daughter, so that love and obedience are easily reconciled.—Molière, *L'école des Femmes* (1662).

*Horace (The English).* Ben Jonson is so called by Dekker the dramatist (1574-1637).

Cowley was preposterously called by George, duke of Buckingham "The Pindar, Horace, and Virgil of England" (1618-1667).

*Horace (The French),* Jean Macrinus or Salmon (1490-1557).

Pierre Jean de Béranger is called "The Horace of France," and "The French Burns" (1780-1857).

*Horace (The Portuguese),* A. Ferreira (1528-1569).

*Horace (The Spanish).* Both Lupericio Argen'sola and his brother Bartolome are so called.

**Horace de Brienne** (2 syl.), engaged to Diana de Lascours; but after the discovery of Ogari'ta [*alias* Martha, Diana's sister], he falls in love with her, and marries her with the free consent of his former choice.—E. Stirling, *The Orphan of the Frozen Sea* (1856).

**Horatia**, daughter of Horatius, "the Roman father." She was engaged to Caius Curiatius, whom her surviving brother slew in the well-known combat of the three Romans and three Albans. For the purpose of being killed, she insulted her brother Publius in his triumph, and spoke disdainfully of his "patriotic love," which he preferred to filial and brotherly affection. In his anger he stabbed his sister with his sword.—Whitehead, *The Roman Father* (1741).

**Hora'tio**, the intimate friend of Prince Hamlet.—Shakespeare, *Hamlet, Prince of Denmark* (1596).

*Horatio*, the friend and brother-in-law of Lord Al'tamont, who discovers by accident that Calista, Lord Altamont's bride, has been seduced by Lothario, and informs Lord Altamont of it. A duel ensues between the bridegroom and the libertine, in which Lothario is killed; and Calista stabs herself.—N. Rowe, *The Fair Penitent* (1703).

**Horatius**, "the Roman father." He is the father of the three Horatii chosen by the Roman Senate to espouse the cause of Rome against the Albans. He glories in the choice, preferring his country to his offspring. His daughter, Horatia, was espoused to one of the Curiatii, and was slain by her surviving brother for taunting him with murder under the name of patriotism. The old man now renounced his son, and would have given him up to justice, but king and people interposed in his behalf.

*Publius Horatius*, the surviving son of "the Roman father." He pretended flight, and as the Curiatii pursued, "but not with equal speed," he slew them one by one as they came up.—Whitehead, *The Roman Father*, (1741).

**Horatius [Cocles]**, captain of the bridge-gate over the Tiber. When Por'sēna brought his host to replace Tarquin on the throne, the march on the city was so sudden and rapid that the consul said, "The foe will be upon us before we can cut down the bridge." Horatius exclaimed, "If two men will join me, I will undertake to give the enemy play till the bridge is cut down." Spurius Lartius and Herminius volunteered to join him in this bold enterprise. Three men came against them and were cut down. Three others met the same fate. Then the lord of Luna came with his

## *The Oath of the Horatii*

*L. David, Artist*



**T**HE Horatii, three Roman brothers born at a birth, were selected to fight against the Curiatii, three Alban brothers born at one birth, in order to settle a dispute between the citizens of Alba and of Rome. The mothers of the champions were sisters, and one of the Curiatii was betrothed to Horatia, sister of the Horatii. In spite of this, Horatius, father of the Roman champions, bound them by an oath to fight valiantly for their country.









THE OATH OF THE HORATII.



brand, "which none but he could wield," but the Tuscan was also despatched. Horatius then ordered his two companions to make good their escape, and they just crossed the bridge as it fell in with a crash. The bridge being down, Horatius threw himself into the Tiber and swam safe to shore, amidst the applauding shouts of both armies.—Lord Macaulay, *Lays of Ancient Rome* ("Horatius," 1842).

**Horn (King)**, hero of a French metrical romance, the original of our *Childe Horne* or *The Geste of Kyng Horn*. The French romance is ascribed to Maistre Thomas; and Dr. Percy thinks the English romance is of the twelfth century, but this is probably at least a century too early.

#### **Horn of Chastity and Fidelity.**

Morgan la Faye sent King Arthur a drinking-horn, from which no lady could drink who was not true to her husband, and no knight who was not feal to his liege lord. Sir Lamorake sent this horn as a taunt to Sir Mark, king of Cornwall.—Sir T. Malory, *History of Prince Arthur*, (1470).

Ariosto's enchanted cup.

*The cuckold's drinking-horn*, from which "no cuckold could drink without spilling the liquor."

**Horner (Jack)**, the little boy who sat in a corner to eat his Christmas pie, and thought himself wondrously clever because he contrived to pull out a plum with his thumb.

Little Jack Horner sat in a corner,

Eating a Christmas pie;

He put in his thumb and pulled out a plum,

Saying, "What a good boy am I!"

*Nursery Rhyme.*

In *Notes and Queries*, xvi. 156, several explanations are offered, ascribing a political

meaning to the words quoted—Jack Horner being elevated to a king's messenger or king's steward, and "the plum" pulled out so cleverly being a valuable deed which the messenger abstracted.

**Horse.** The first to ride and tame a horse for the use of man was Melizyus, king of Thessaly. (See MELIZYUS).

*Horse (The Black)*, the 7th Dragoon Guards (not the 7th Dragoons). They have black velvet facings, and their plume is black and white. At one time they rode black horses.

*Horse (The Green)*, the 5th Dragoon Guards. (These are called "The Princess Charlotte of Wales's . . ."). Facings dark green velvet, but the plume is red and white.

*Horse (The White)*, the 3d Dragoon Guards. These are called "The Prince of Wales's . . .").

\*\*\* All the Dragoon Guards have *velvet* facings, except the 6th (or "Carabiniers"), which have white *cloth* facings. By facings are meant the collar and cuffs.

N. B.—"The white horse within the Garter" is *not* the heraldic insignia of the White Horse Regiment or 3d Dragoon Guards, but of the 3d Hussars (or "The King's Own"), who have also a white plume. This regiment used to be called "The 3d Light Dragoons."

*Horse (The Royal)*, the Blues.

*Horse (The Wooden)*, a huge horse constructed by Ulysses and Diomed, for secreting soldiers. The Trojans were told by Sinon it was an offering made by the Greeks to the sea-god, to ensure a safe

home-voyage, adding that the blessing would pass from the Greeks to the Trojans if the horse were placed within the city walls. The credulous Trojans drew the monster into the city; but at night Sinon released the soldiers from the horse and opened the gates to the Greek army. The sentinels were slain, the city fired in several places, and the inhabitants put to the sword. The tale of the "Wooden Horse" forms no part of Homer's *Iliad*, but is told by Virgil in his *Æneid*. Virgil borrowed the tale from Arctinos of Milētus, one of the Cyclic poets, who related the story of the "Wooden Horse" and the "burning of Troy."

\*\*\* A very similar stratagem was employed in the seventh century A. D. by Abu Obeidah in the siege of Arrestan, in Syria. He obtained leave of the governor to deposit in the citadel some old lumber which impeded his march. Twenty boxes (filled with soldiers) were accordingly placed there, and Abu, like the Greeks, pretended to march homewards. At night the soldiers removed the sliding bottoms of the boxes, killed the sentries, opened the city gates, and took the town.—Ockley, *History of the Saracens*, i. 185.

The capture of Sark was affected by a similar trick. A gentleman of the Netherlands, with one ship, asked permission of the French to bury one of his crew in the chapel. The request was granted, but the coffin was full of arms. The pretended mourners, being well provided with arms, fell on the guards and took the island by surprise.—Percy, *Anecdotes*, 249.

*Horse (Merlin's Wooden)*, Clavilēno. This was the horse on which Don Quixote effected the disenchantment of the infanta Antonomāsia and others.

*Horse (The Enchanted)*, a wooden horse

with two pegs. By turning one the horse rose into the air, and by turning the other it descended where and when the rider listed. It was given by an Indian to the shah of Persia, as a New Year's gift.—*Arabian Nights* ("The Enchanted Horse"), and Chaucer ("The Squire's Tale").

*Horse (The Fifteen points of a good).*

A good horse sholde have thre propyrties of a man, three of a woman, three of a foxe, three of a haare, and three of an asse. Of a *man*, bolde, prowde, and hardye. Of a *woman*, fayre-breasted, faire of heere, and easy to move. Of a *foxe*, a fair taylle, short eers, with a good trotte. Of a *haare*, a grate eye, a dry head, and well rennyng. Of an *asse*, a bygge chynn, a flat legge, and a good hoof.—*Wynkyn de Worde* (1496).

**Horse Neighing.** On the death of Smerdis, the several competitors for the Persian crown agreed that he whose horse neighed first should be appointed king. The horse of Darius neighed first and Darius was made king. Lord Brooke calls him a Scythian; he was son of Hystaspēs, the satrap.

*The brave Scythian*

Who found more sweetness in his horse's neighing  
Than all the Phrygian, Dorian, Lydian playing.  
Lord Brooke.

**Horse Painted.** Apellēs of Cos painted Alexander's horse so wonderfully well that a real horse seeing it, began to neigh at it, supposing it to be alive.

Myron, the statuary, made a cow so true to life that it was said to have deceived men and animals.

Valasquez painted a Spanish admiral so true to life that Philip IV., mistaking it for the officer himself, reproved him sharply for wasting his time in a painter's studio, when he ought to have been with his fleet.

Xeuxis painted some grapes so admirably that birds flew at them, thinking them real fruit.

Parrhasios of Ephesus painted a curtain so inimitably that Xeuxis thought it to be a real curtain, and bade the artist draw it aside that he might see the painting behind.

Quintin Matsys of Antwerp painted a bee on the outstretched leg of a fallen angel so naturally that when old Mandyn, the artist, returned to the studio, he tried to frighten it away with his pocket-handkerchief.

**Horse of Brass** (*The*), a present from the king of Araby and Ind to Cambuscan', king of Tartary. A person whispered in its ear where he wished to go, and having mounted, turned a pin, whereupon the brazen steed rose in the air as high as the rider wished, and within twenty-four hours landed him at the end of his journey.

This steed of brass, that easily and well  
Can, in the space of a day natural. . .  
Bearen your body into every place  
To which your heartè willeth for to pace.  
Chaucer, *Canterbury Tales* ("The Squire's Tale," 1388).

**Horse Shoe Robinson.** A daring American trooper, who captures five English soldiers without other assistance than a small boy and a horse. When surprised reconnoitering the enemy's camp from a cliff, he drops upon his knees and "is digging up sassafras roots."—John Pendleton Kennedy, *Horse Shoe Robinson* (1852).

**Horste** (*Conrade*), one of the insurgents at Liège.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

**Hortense'** (2 *syl.*), the vindictive French maid-servant of Lady Dedlock. In re-

venge for the partiality shown by Lady Dedlock to Rosa, the village beauty, Hortense murdered Mr. Tulkinghorn, and tried to throw the suspicion of the crime on Lady Dedlock.—C. Dickens, *Bleak House* (1853).

**Horten'sio**, a suitor to Bianca, the younger sister of Katharina, "the Shrew." Katharina and Bianca are the daughters of Baptista.—Shakespeare, *Taming of the Shrew* (1594).

**Hortensio**, noted for his chivalrous love and valor.—Massinger, *The Bashful Lover* (1636).

**Hosier's Ghost** (*Admiral*), a ballad by Richard Glover (1739). Admiral Hosier was sent with twenty sail to the Spanish West Indies, to block up the galleons of that country. He arrived at the Bastimentos, near Portobello, but had strict orders not to attack the foe. His men perished by disease but not in fight, and the admiral himself died of a broken heart. After Vernon's victory, Hosier and his 3000 men rose, "all in dreary hammocks shrouded, which for winding-sheets they wore," and lamented the cruel orders that forbade them to attack the foe, for "with twenty ships he surely could have achieved what Vernon did with only six."

**Hotspur.** So Harry Percy was called from his fiery temper, over which he had no control.—Shakespeare, 1 *Henry IV.* (1597).

William Bensley [1738–1817] had the true poetic enthusiasm. . . None that I remember possessed even a portion of that fine madness which he threw out in Hotspur's fine rant about glory. His voice had the dissonance and at times the inspiring effect of the trumpet.—C. Lamb.

**Hotspur of Debate** (*The*), Lord Derby,

called by Maccaulay "The Rupert of Debate" (1799-1869).

**Houd** (1 *syl.*), a prophet sent to preach repentance to the Adites (2 *syl.*), and to reprove their King Shedad for his pride. As the Adites and their king refused to hear the prophet, God sent on the kingdom first a drought of three years' duration, and then the Sarsar or icy wind for seven days, so that all the people perished. Houd is written "Hûd" in Sale's *Korân*, i.

Then stood the prophet Houd and cried,  
 "Woe! woe to Irem! woe to Ad!  
 Death is gone up into her palaces!  
 Woe! woe! a day of guilt and punishment!  
 A day of desolation!"  
 Southey, *Thalaba, the Destroyer*, i. 41 (1797).

**Hough'ton** (*Sergeant*), in Waverley's regiment.—Sir W. Scott, *Waverley* (time, George II.).

**Hounds** (*Gen. Custer's*). "His pack of hounds was an endless source of delight to the general. He had about forty, the stag-hounds that run by sight, and are on the whole, the fleetest and most enduring dogs in the world, and the fox-hounds that follow the trail with their noses close to the ground. The first rarely bark, but the latter are very noisy. We used to listen with amusement to their attempts to strike the key-note of the bugler when he sounded the calls summoning the men to guard-mount, stables, or retreat."—Elizabeth Bacon Custer, *Boots and Saddles*, (1885).

**Hounsflow**, one of the gang of thieves that conspire to break into Lady Bountiful's house.—Farquhar, *The Beaux' Stratagem* (1705).

**Houri**, plu. **Houris**, the virgins of paradise; so called from their large black eyes

(*hûr al oyûn*). According to Mohammedan faith, intercourse with these lovely women is to constitute the chief delight of the faithful in the "world to come."—*Al Korân*.

**House that Jack Built** (*The*), a cumulative nursery story, in which every preceding statement is repeated after the introduction of a new one; thus;

1. [*This is*] the house that Jack built.
2. [*This is*] the malt that lay in . . .
3. [*This is*] the rat that ate . . .
4. [*This is*] the cat that killed . . .
5. [*This is*] the dog that worried . . .
6. [*This is*] the cow with the crumpled horn,  
that tossed . . .
7. [*This is*] the maiden all forlorn, that  
milked . . .
8. [*This is*] the man all tattered and torn,  
that kissed . . .
9. This is the priest all shaven and shorn, that  
married . . .

A similar accumulation occurs in another nursery tale, with this difference—the several clauses are repeated twice: once by entreaty of the old woman to perform some service to get her pig to cross over a bridge that she may get home; and then the reverse way, when each begins the task requested of them. It begins with a statement that an old woman went to market to buy a pig; they came to a bridge, which the pig would not go over, so the old woman called to a stick, and said:

1. [*Stick, stick, beat pig, for*] pig won't go over  
the bridge, and I shan't get home to-  
night.
  2. [*Fire, fire*] burn stick, stick wont beat  
pig . . .
  3. [*Water, water*] quench fire, fire won't . .
  4. [*Ox, ox*] drink water, water won't . . .
  5. [*Butcher, butcher*] kill ox, ox won't . . .
  6. [*Rope, rope*] hang butcher, butcher won't . .
  7. [*Rat, rat*] gnaw rope, rope won't . . .
  8. [*Cat, cat*] kill rat, rat won't . . .
- Then the cat began to kill the rat, and the rat  
began to gnaw the rope, and the rope began . . .



etc., and the pig went over the bridge, and so the old woman got home that night.

Dr. Doran gave the following Hebrew "parable" in *Notes and Queries*:—

1. [*This is*] the kid that my father bought for two zuzim [=  $\frac{1}{2}$ d.].
2. [*This is*] the cat that ate . . .
3. [*This is*] the dog that bit . . .
4. [*This is*] the stick that beat . . .
5. [*This is*] the fire that burnt . . .
6. [*This is*] the water that quenched . . .
7. [*This is*] the ox that drank . . .
8. [*This is*] the butcher that killed . . .
9. This is the angel, the angel of death, that slew . . .

**Hous'sain** (*Prince*), the elder brother of Prince Ahmed. He possessed a carpet of such wonderful powers that if any one sat upon it it would transport him in a moment to any place he liked. Prince Houssain bought this carpet at Bisnagar, in India.—*Arabian Nights* ("Ahmed and Paribanou").

\* \* \* Solomon's carpet (*q. v.*) possessed the same locomotive power.

**Houyhnhnms** [*Whin'ims*], a race of horses endowed with human reason, and bearing rule over the race of man.—Swift, *Gulliver's Travels* (1726).

"True, true, ay, too true," replied the Domine, his honyhnhnms laugh sinking into an hysterical giggle.—Sir W. Scott, *Guy Mannering* (1815).

**Hover** (*Paul*), bee-hunter in *Last of the Mohicans*, in love with Ellen Wade.—James Fennimore Cooper.

**Howard**, in the court of Edward IV.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.)

**How'atson** (*Luckie*), midwife at Ellan-gowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Howden** (*Mrs.*), a saleswoman.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

**Howe** (*Miss*), the friend of Clarissa Harlowe, to whom she presents a strong contrast. She has more worldly wisdom and less abstract principle. In questions of doubt, Miss Howe would suggest some practical solution, while Clarissa was mooning about hypothetical contingencies. She is a girl of high spirit, disinterested friendship, and sound common sense.—Richardson, *Clarissa Harlowe* (1749).

**Howel** or **Hoel**, king of the West Welsh in the tenth century, surnamed "the Good." He is a very famous king, especially for his code of laws. This is not the Howel or Hoel of Arthurian romance, who was the duke of Armorica in the sixth century.

What Mulmutian laws, or Martian, ever were More excellent than those which our good Howel here

Ordnained to govern Wales?

Drayton, *Polyolbion*, ix. (1612).

**Howie** (*Jamie*), bailie to Malcolm Bradwardine (3 *syl.*), of Inchgrabbit.—Sir W. Scott, *Waverley* (time, George II.).

**Howlaglass** (*Master*), a preacher. Friend of Justice Maulstatute.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

**Howle'glas** (*Father*), the abbot of Unreason, in the revels held at Kennaquhair Abbey.—Sir W. Scott, *The Abbot* (time, Elizabeth).

**Howleglass** (2 *syl.*), a clever rascal, so called from the hero of an old German jest-book, popular in England in Queen Elizabeth's reign.—See *Eulenspiegel*.



**Hoyden** (*Miss*), a lively, ignorant, romping country girl.—Vanbrugh, *The Relapse* (1697).

*Hoyden* (*Miss*), daughter of Sir Tunbelly Clumsy, a green, ill-educated, country girl, living near Scarborough. She is promised in marriage to Lord Foppington, but as his lordship is not personally known, either by the knight or his daughter, Tom Fashion, the nobleman's younger brother, passes himself off as Lord Foppington, is admitted into the family, and marries the heiress.—Sheridan, *A Trip to Scarborough* (1777).

\*\*\* Sheridan's comedy is *The Relapse* of Vanbrugh (1697), abridged, recast, and somewhat modernized.

**Hrasvelg**, the giant who keeps watch on the North side of the root of the Tree of the World, to devour the dead. His shape is that of an eagle. Winds and storms are caused by the movement of his wings.—*Scandinavian Mythology*.

**Hrimfax'i**, the horse of Night, from whose bit fall the rime-drops that every morning bedew the earth.—*Scandinavian Mythology*.

**Hrothgar**, king of Denmark, whom Beowulf delivered from the monster Grendel. Hrothgar built Heorot, a magnificent palace, and here he distributed rings (treasure), and held his feasts; but the monster, Grendel, envious of his happiness, stole into the hall after a feast, and put thirty of the thanes to death in their sleep. The same ravages were repeated night after night, till Beowulf, at the head of a mixed band of soldiers, went against him and slew him.—*Beowulf* (an Anglo-Saxon epic poem, sixth century).

**Hry'mer**, pilot of the ship *Nagelfar* (made of the "nails of the dead").—*Scandinavian Mythology*.

**Hubba and Ingwar**, two Danish chiefs, who, in 870, conquered East Anglia and wintered at Thetford, in Norfolk. King Edmund fought against them, but was beaten and taken prisoner. The Danish chiefs offered him his life and kingdom if he would renounce Christianity and pay them tribute; but as he refused to do so, they tied him to a tree, shot at him with arrows, and then cut off his head. Edmund was therefore called "St. Edmund." Alured fought seven battles with Hubba, and slew him at Abington, in Berkshire.

Alured . . .

In seven brave foughten fields their champion

Hubba chased,

And slew him in the end at Abington [*sic*].

Drayton, *Polyolbion*, xii. (1613).

**Hubbard** (*Mother*). *Mother Hubbard's Tale*, by Edmund Spenser, is a satirical fable in the style of Chaucer, supposed to be told by an old woman (Mother Hubbard) to relieve the weariness of the poet during a time of sickness. The tale is this: An ape and a fox went into partnership to seek their fortunes. They resolved to begin their adventures as beggars, so Master Ape dressed himself as a broken soldier, and Reynard pretended to be his dog. After a time they came to a farmer, who employed the ape as shepherd, but when the rascals had so reduced the flock that detection was certain, they decamped. Next they tried the Church, under advice of a priest; Reynard was appointed rector to a living, and the ape was his parish clerk. From this living they were obliged also to remove. Next they went to court as foreign potentates, and drove a splendid business, but came to grief ere long.

Lastly, they saw King Lion asleep, his skin was lying beside him, with his crown and sceptre. Master Ape stole the regalia, dressed himself as King Lion, usurped the royal palace, made Reynard his chief minister, and collected round him a band of monsters, chiefly amphibious, as his guard and court. In time Jupiter sent Mercury to rouse King Lion from his lethargy; so he awoke from sleep, broke into his palace, and bit off the ape's tail, with a part of its ear.

Since which, all apes but half their ears have left,  
And of their tails are utterly bereft.

As for Reynard, he ran away at the first alarm, and tried to curry favor with King Lion; but the king only exposed him and let him go (1591).

*Hubbard (Old Mother)* went to her cupboard to get a bone for her dog, but, not finding one, trotted hither and thither to fetch sundry articles for his behoof. Every time she returned she found Master Doggie performing some extraordinary feat, and at last, having finished all her errands, she made a grand curtsy to Master Doggie. The dog, not to be outdone in politeness, made his mistress a profound bow; upon which the dame said, "Your servant!" and the dog replied, "Bow, wow!"—*Nursery Tales*.

*Hubble (Mr.)*, wheelwright; a tough, high-shouldered, stooping old man, of a sawdusty fragrance, with his legs extraordinarily wide apart.

*Mrs. Hubble*, a little, curly, sharp-edged person, who held a conventionally juvenile position, because she had married Mr. Hubble when she was much younger than he.—C. Dickens, *Great Expectations* (1860).

**Hubert**, "the keeper" of young Prince

Arthur. King John conspired with him to murder the young prince, and Hubert actually employed two ruffians to burn out both the boy's eyes with red-hot irons. Arthur pleaded so lovingly with Hubert to spare his eyes, that he relented; however, the lad was found dead soon afterwards, either by accident or foul play.—Shakespeare, *King John*, (1596).

\*\*\* This "Hubert" was Hubert de Burgh, justice of England and earl of Kent.

One would think, had it been possible, that Shakespeare, when he made King John excuse his intentions of perpetrating the death of Arthur by his comment on Hubert's face, by which he saw the assassin in his mind, had Sanford in idea, for he was rather deformed, and had a most forbidding countenance.—C. Dibdin, *History of the Stage*.

*Hubert*, an honest lord, in love with Jac'ulin, daughter of Gerrard, king of the beggars.—Beaumont and Fletcher, *The Beggar's Bush* (1622).

*Hubert*, brother of Prince Oswald, severely wounded by Count Hurgonel, in the combat provoked by Oswald, against Gondibert, his rival for the love of Rhodaland, the heiress of Aribert, king of Lombardy.—Sir W. Davenant, *Gondibert* (died 1568).

*Hubert*, an archer in the service of Sir Philip de Malvoisin.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

*Hubert (St)*, patron saint of huntsmen. He was son of Bertrand, duc d'Aquitaine, and cousin of King Pepin.

**Huddibras (Sir)**, a man "more huge in strength than wise in works," the suitor of Perissa (*extravagance*).—Spenser, *Faëry Queen*, ii. 2 (1590).

**Hudibras**, the hero and title of a rhyming political satire, by S. Butler. Sir Hudibras is a Presbyterian justice in the Commonwealth, who sets out with his squire, Ralph (an independent), to reform abuses, and enforce the observance of the laws for the suppression of popular sports and amusements (1663, 1664, 1678).

**Hudjudge**, a shah of Persia, suffered much from sleeplessness, and commanded Fitead, his porter and gardener, to tell him tales to while away the weary hours. Fitead declared himself wholly unable to comply with this request. "Then find some one who can," said Hudjudge, "or suffer death for disobedience." On reaching home, greatly dejected, he told his only daughter, Moradbak, who was motherless, and only 14 years old, the shah's command, and she undertook the task. She told the shah the stories called *The Oriental Tales*, which not only amused him, but cured him, and he married her.—Comte de Caylus, *Oriental Tales* (1743).

**Hudson** (*Sir Geoffrey*), the famous dwarf, formerly page to Queen Henrietta Maria. Sir Geoffrey tells Julian Peveril how the late queen had him enclosed in a pie and brought to table. Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

\*\*\* Vandyke has immortalized Sir Geoffrey by his brush; and some of his clothes are said to be preserved in Sir Hans Sloane's museum.

**Hudson** (*Tam*), gamekeeper.—Sir W. Scott, *Guy Mannering* (time, George II.).

**Hugh**, blacksmith at Ringleburn; a friend of Hobbie Elliott, the Heughfoot farmer.—Sir W. Scott, *The Black Dwarf* (time, Anne).

**Hugh**, servant at the Maypole Inn. This

giant in stature and ringleader in the "No Popery riots," was a natural son of Sir John Chester and a gypsy. He loved Dolly Varden, and was very kind to Barnaby Rudge, the half-witted lad. Hugh was executed for his participation in the "Gordon riots."—C. Dickens, *Barnaby Rudge* (1841).

**Hugh** (*Langmuir*), young man from the country, who comes to New York to seek his fortune and gets a clerkship. He becomes attached to an ambitious, but well-meaning girl, and to hasten their marriage, he embezzles one thousand dollars. He confesses it to her and attempts suicide. She pays the money out of her own savings and marries him. They begin the world together humbly and wisely.—Charlotte Dunning, *A Step Aside* (1886).

**Hugh, Count of Vermandois**, a crusader.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

**Hugh de Brass** (*Mr.*), in *A Regular Fix*, by J. M. Morton.

**Hugh of Lincoln**, a boy eight years old, said to have been stolen, tortured and crucified by Jews in 1255. Eighteen of the wealthiest Jews of Lincoln were hanged for taking part in this affair, and the boy was buried in state.

\*\*\* There are several documents in Rymer's *Fædera* relative to this event. The story is told in the *Chronicles* of Matthew Paris. It is the subject of the *Priores's Tale* in Chaucer, and Wordsworth has a modernized version of Chaucer's tale.

A similar story is told of William of Norwich, said to have been crucified by the Jews in 1137.

Percy, in his *Reliques*, i. 3, has a ballad about a boy named Hew, whose mother

was "Lady Hew of Merryland" (? *Milan*). He was enticed by an apple, given him by a Jewish damsel, who "stabbed him with a penknife, rolled him in lead, and cast him into a well."

Werner is another boy said to have been crucified by the Jews. The place of this alleged murder was Bacharach.

**Hugo**, count of Vermandois, brother of Phillippe I. of France, and leader of the Franks in the first crusade. Hugo died before Godfrey was appointed general-in-chief of the allied armies (bk. i.), but his spirit appeared to Godfrey when the army went against the Holy City (bk. xviii.).—Tasso, *Jerusalem Delivered* (1575).

*Hugo*, brother of Arnold; very small of stature, but brave as a lion. He was slain in the faction fight stirred up by Prince Oswald against Duke Gondibert, his rival in the love of Rhodalind, daughter and only child of Aribert, king of Lombardy.

Of stature small, but was all over heart,  
And tho' unhappy, all that heart was love.

Sir W. Davenant, *Gondibert*, i. 1 (died 1668).

*Hugo*, natural son of Azo, chief of the house of Este (2 *syl.*) and Bianca, who died of a broken heart, because, although a mother, she was never wed. Hugo was betrothed to Parisina, but his father, not knowing it, made Parisina his own bride. One night Azo heard Parisina in her sleep confess her love for Hugo, and the angry marquis ordered his son to be beheaded. What became of Parisina "none knew, and none can ever know."—Byron, *Parisina* (1816).

**Hugo Hugonet**, minstrel of the earl of Douglas.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

**Hugo von Kronfels**. At the age of

twenty-two or three, a handsome man with the world before him, has a fall that cripples him hopelessly. He becomes a bitter-thoughted recluse, more feared than beloved by the few who see him, until the sunshine of a young girl's society and the wholesome talk of a man of the people change the tenor of thought and feeling, teaching him that to live is nobler than to cast away the existence God has given.—Blanche Willis Howard, *The Open Door* (1889).

**Hugon (King)**, the great nursery ogre of France.

**Huguenot Pope (The)**. Philippe de Mornay, the great supporter of the French Huguenots, is called *Le Pape des Huguenots* (1549–1623).

\*\*\* Of course, Philippe de Mornay was not one of the "popes of Rome."

**Huguenots (Les)**, an opera by Meyerbeer (1836). The subject of this opera is the massacre of the French Huguenots or Protestants, planned by Catharine de Medicis on St. Bartholomew's Day (August 24, 1572), during the wedding festivities of her daughter Margherita (*Marguerite*) and Henri le Bearnais (afterwards Henri IV. of France).

**Hul'sean Lectures**, certain sermons preached at Great St. Mary's Church, Cambridge, and paid for by a fund, the gift of the Rev. John Hulse, of Cheshire, in 1777.

\*\*\* Till the year 1860, the Hulsean Lecturer was called "The Christian Advocate."

**Hull, (Dr.)**. Person of imposing deportment and plausible speech, business-manager of Mrs. Legrand, a spiritualistic me-

dium and imposter.—Edward Bellamy, *Miss Luddington's Sister* (1884).

**Humber** or **Humbert**, mythical king of the Huns, who invaded England during the reign of Loerin, some 1000 years B. C. In his flight, he was drowned in the river Abus, which has ever since been called the Humber.—Geoffrey, *British History*, ii. 2; Milton, *History of England*.

**Humgud'geon** (*Grace-be-here*), a corporal in Cromwell's troop.—Sir W. Scott, *Woodstock* (time, Commonwealth).

**Humm** (*Anthony*), chairman of the "Brick Lane Branch of the United Grand Junction Ebenezer Temperance Association."—C. Dickens, *The Pickwick Papers* (1836).

**Humma**, a fabulous bird, of which it was said that "the head over which the shadow of its wings passes will assuredly wear a crown."—Wilkes, *South of India*, v. 423.

Belike he thinks

The humma's happy wings have shadowed him,  
And, therefore, Fate with royalty must crown  
His chosen head.

Southey, *Roderick, etc.*, xxiii. (1814).

**Humming-bird**. John James Audubon's story of the Loves of the Humming-birds reads like romantic fiction rather than fact. The male, when wooing his bride, feeds her with honey, and fans her with his wings while she sips it. After marriage and during incubation, his tender assiduities are redoubled instead of abated. By John James Audubon, *Ornithological Biography* (1831).

**Humorous Lieutenant** (*The*), the chief character and title of a comedy by Beaumont and Fletcher (1647). The lieutenant has no name.

**Humpback** (*The*). Andrea Sola'ri, the Italian painter, was called *Del Gobbo* (1470–1527).

Geron'imo Amelunghi was also called *Il Gobbo di Pisa* (sixteenth century).

**Humphrey** (*Master*), the hypothetical compiler of the tale entitled "Barnaby Rudge" in *Master Humphrey's Clock*, by Charles Dickens (1840).

**Humphrey** (*Old*), pseudonym of George Mogridge.

\*\*\* George Mogridge has also issued several books under the popular name of "Peter Parley," which was first assumed by S. G. Goodrich, in 1828. Several publishers of high standing have condescended to palm books on the public under this *nom de plume*, some written by William Martin, and others by persons wholly unknown.

**Humphrey** (*The good duke*), Humphrey Plantagenet, duke of Gloucester, youngest son of Henry IV., murdered in 1446.

**Humphrey** (*To dine with duke*), to go without dinner. To stay behind in St. Paul's aisles, under pretence of finding out the monument of Duke Humphrey, while others more fortunate go home to dinner.

\*\*\* It was really the monument of John Beauchamp that the "dinnerless" hung about, and not that of Duke Humphrey. John Beauchamp died in 1359, and Duke Humphrey in 1446.

**Huncamunca** (*Princess*), daughter of King Arthur and Queen Dollallolla, beloved by Lord Grizzle and Tom Thumb. The king promises her in marriage to the "pigmy giant-queller." Huncamunca kills Frizaletta "for killing her mamma." But Frizaletta killed the queen for killing her sweetheart Noodle, and the queen killed

Noodle because he was the messenger of ill news.—*Tom Thumb*, by Fielding, the novelist (1730), altered by O'Hara, author of *Midas* (1778).

**Hunchback** (*The*). Master Walter, "the hunchback," was the guardian of Julia, and brought her up in the country, training her most strictly in knowledge and goodness. When grown to womanhood, she was introduced to Sir Thomas Clifford, and they plighted their troth to each other. Then came a change. Clifford lost his title and estates, while Julia went to London, became a votary of fashion and pleasure, abandoned Clifford, and promised marriage to Wilford, earl of Rochdale. The day of espousals came. The love of Julia for Clifford revived, and she implored her guardian to break off the obnoxious marriage. Master Walter now showed himself to be the earl of Rochdale, and the father of Julia; the marriage with Wilford fell through, and Julia became the wife of Sir Thomas Clifford.—S. Knowles, (1831).

\*. Similarly, Maria, "the maid of the Oaks," was brought up by Oldworth as his ward, but was in reality his motherless child.—J. Burgoyne, *The Maid of the Oaks*.

**Hunchback** (*The Little*), the buffoon of the sultan of Casgar. Supping with a tailor, the little fellow was killed by a bone sticking in his throat. The tailor, out of fear, carried the body to the house of a physician, and the physician, stumbling against it, knocked it downstairs. Thinking he had killed the man, he let the body down a chimney into the store-room of his neighbor, who was a purveyor. The purveyor, supposing it to be a thief, belabored it soundly; and then, thinking he had killed the little hump-

back, carried the body into the street, and set it against a wall. A Christian merchant, reeling home, stumbled against the body, and gave it a blow with his fist. Just then the patrol came up, and arrested the merchant for murder. He was condemned to death; but the purveyor came forward and accused himself of being the real offender. The merchant was accordingly released, and the purveyor condemned to death; but then the physician appeared, and said he had killed the man by accident, having knocked him downstairs. When the purveyor was released, and the physician led away to execution, the tailor stepped up, and told his tale. All were then taken before the sultan, and acquitted; and the sultan ordered the case to be enrolled in the archives of his kingdom amongst the *causes célèbres*.—*Arabian Nights* ("The Little Hunchback").

**Hundebert**, steward to Cedric of Rotherwood.—Sir. W. Scott, *Ivanhoe*.

**Hundred Fights** (*Hero of a*), Conn, son of Cormac, king of Ireland. Called in Irish "Conn Keadcahagh."

Arthur Wellesley, Lord Wellington.

For this is England's greatest son,  
He who gained a hundred fights  
And never lost an English gun.—*Tennyson*.

Admiral Horatio, Lord Nelson.

**Hundred-Handed** (*The*). Briar'eos (4 *syl.*) or Ægæon, with his brothers Gygês and Kottos, were all hundred-handed giants.

Homer makes Briareos 4 *syl.*; but Shakespeare writes it in the Latin form, "Briareus," and makes it 3 *syl.*

Then, called by thee, the monster Titan came,  
Whom gods Briareös, men Ægæon name.

Pope, *Iliad*, 1 (1715).

He is a gouty Briareus. Many hands,  
And of no use.  
Shakespeare, *Troilus and Cressida*, act, i. sc. 2  
(1602).

**Hundwolf**, steward to the old lady  
of Baldringham.—Sir W. Scott, *The  
Betrothed* (time, Henry II.).

**Hunia'des** (4 syl.), called by the Turks  
"The Devil." He was surnamed "Cor-  
vinus," and the family crest was a crow  
(1400–1456).

The Turks employed the name of Huniadês  
to frighten their perverse children. He was  
corruptly called "Jancus Lain.—Gibbon,  
*Decline and Fall*, etc., xii. 166 (1776–88).

**Hunsdon** (*Lord*), cousin of Queen  
Elizabeth.—Sir W. Scott, *Kenilworth*  
(time, Elizabeth).

**Hunter** (*Mr. and Mrs. Leo*), persons  
who court the society of any celebrity,  
and consequently invite Mr. Pickwick  
and his three friends to an entertainment  
in their house. Mrs. Leo Hunter wrote  
an "Ode to an Expiring Frog," con-  
sidered by her friends a most masterly  
performance.—C. Dickens, *The Pickwick  
Papers* (1836).

Can I view thee panting, lying  
On thy stomach, without sighing;  
Can I unmoved see thee dying  
On a log, expiring frog!

Say, have fiends in shape of boys,  
With wild halloo, and brutal noise,  
Hunted thee from marshy joys,  
With a dog, expiring frog!

Ch. xv.

**Hunter** (*The Mighty*), Nimrod; so called  
in *Gen.* x. 9.

Proud Nimrod first the bloody chase [*war*]  
began,  
A mighty hunter, and his prey was man.  
Pope, *Windsor Forest* (1713).

**Huntingdon** (*Robert, earl of*), gener-  
ally called "Robin Hood." In 1601  
Anthony Munday and Henry Chettle  
produced a drama entitled *The Downfall  
of Robert, Earl of Huntingdon* (attributed  
often to T. Heywood). Ben Jonson  
began a beautiful pastoral drama on the  
subject of Robin Hood (*The Sad Shepherd  
or A Tale of Robin Hood*), but left only  
two acts of it when he died (1637). We  
have also *Robin Hood and His Crew of  
Souldiers*, a comedy acted at Nottingham,  
and printed 1661; *Robin Hood*, an opera  
(1730). J. Ritson edited, in 1795, *Robin  
Hood: a Collection of Poems, Songs and  
Ballads relative to that Celebrated English  
Outlaw*.

**Huntingdon** (*the earl of*), in the court of  
Queen Elizabeth.—Sir W. Scott, *Kenil-  
worth* (time, Elizabeth).

**Huntingdon** (*David, earl of*), prince royal  
of Scotland. He appears first as Sir Ken-  
neth, knight of the Leopard, and after-  
wards as Zohauk, the Nubian slave.—Sir  
W. Scott, *The Talisman* (time, Richard I.).

**Huntinglen** (*The earl of*), an old Scotch  
nobleman.—Sir W. Scott, *Fortunes of Nigel*  
(time, James I.).

**Huntley** (*Earl*), George of Gordon was  
killed in battle with the troops of the  
Regent Murray. His body was taken to  
Holyrood and tried for high treason.

"No word he spake, though thrice adjured;  
Then came the sentence drear:  
Foul traitor to thy queen and realm,  
Our laws denounce thee here."

\* \* \* \* \*

"Light thing to him that earthly doom,  
Or man's avenging rod,  
Who in the land of souls doth bide  
The audit of his God."

Lydia Huntley Sigourney, *The Western Home  
and Other Poems* (1854).



**Huntly** (*The Marquis of*), a royalist.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

**Huon**, a serf, secretary and tutor of the Countess Catherine, with whom he falls in love. He reads with music in his voice, talks enchantingly, writes admirably, translates "dark languages," is "wise in rare philosophy," is master of the hautboy, lute, and viol, "proper in trunk and limb and feature;" but the proud countess, though she loves him, revolts from the idea of marrying a serf. At length it comes to the ears of the duke that his daughter loves Huon, and the duke commands him, on pain of death, to marry Catherine, a freed serf. He refuses until the countess interferes; he then marries and rushes to the wars. Here he greatly distinguishes himself, and is created a prince, when he learns that the Catherine he has wed is not Catherine, the freed serf, but Catherine the countess.—S. Knowles, *Love* (1840.)

**Huon de Bordeaux** (*Sir*), who married Esclairmond, and, when Oberon went to paradise, succeeded him as "king of all Faëry."

In the second part, Huon visits the terrestrial paradise, and encounters Cain, the first murderer, in performance of his penance.—*Huon de Bordeaux*.

\*\*\* An abstract of this romance is in Dunlop's *History of Fiction*. See also Keightley's *Fairy Mythology*. It is also the subject of Wieland's *Oberon*, which has been translated by Sotheby.

**Hâr al Oyân**, the black-eyed daughters of paradise, created of pure musk. They are free from all bodily weakness, and are ever young. Every believer will have seventy-two of these girls as his house-

hold companions in paradise, and those who desire children will see them grow to maturity in an hour.—*Al Korân*, Sale's notes.

**Hurgonel** (*Count*), the betrothed of Orna, sister of Duke Gondibert.—Sir Wm. Davenant, *Gondibert*, iii. (died 1668).

**Hurry**, servant of Oldworth, of Oldworth Oaks. He is always out of breath, wholly unable to keep quiet or stand still, and proves the truth of the proverb, "The more haste the worse speed." He fancies everything must go wrong if he is not bustling about, and he is a constant fidget.—J. Burgoyne, *The Maid of the Oaks*.

**Hurry** (*Harry*), alias Hurry Skurry. Gigantic backwoodsman and hunter, friend of *Deerslayer*, and enamoured of Judith Hutter.—James Fenimore Cooper, *The Deerslayer*.

**Hurtali**, a giant who reigned in the time of the Flood.

The Massorets affirm that Hurtali, being too big to get into the ark, sat astride upon it, as children stride a wooden horse—Rabelais, *Pantagruel*, ii. 1.

(According to Menage, the rabbins say that it was Og, not Hurtali, who thus out-rode the Flood.—See Le Pelletier, chap. xxv. of his *Noah's Ark*.)

**Hush'ai** (2 syl.), in Dryden's satire of *Absalom and Achitophel*, is Hyde, earl of Rochester. As Hushai was David's friend and wise counsellor, so was Hyde the friend and wise counsellor of Charles II. As the counsel of Hushai rendered abortive that of Achitophel, and caused the plot of Absalom to miscarry, so the counsel of Hyde rendered abortive that of Lord

Shaftesbury, and caused the plot of Monmouth to miscarry.

Hushai, the friend of David in distress;  
In public storms of manly steadfastness;  
By foreign treaties he informed his youth,  
And joined experience to his native truth.  
Dryden, *Absalom and Achitophel*, I. (1681).

**Hut'cheon**, the auld domestic in Wandering Willie's tale.—Sir W. Scott, *Redgauntlet* (time, George III.).

*Hutcheon*, one of Julian Avenel's retainers.—Sir W. Scott, *The Monastery* (time, Elizabeth).

**Hutter** (*Tom*). A trapper, with two handsome daughters, who has built a house upon a long shoal extending far into the *Glimmerglass* (Lake George). Wary, stolid, old fellow, with a reputation for cunning and skill among the Indians.

*Hutter* (*Hetty*). "Feeble-minded, but right-thinking and right-feeling girl," daughter of "Old Tom." She is hurt by a chance ball in a fight between whites and Indians, and dies, seeing her "mother and bright beings" around her.—James Fenimore Cooper, *The Deer-slayer*.

**Hutin** (*Le*), Louis X. of France; so called from his expedition against the Hutins, a seditious people of Navarre and Lyons (1289, 1314–1316).

**Hyacinth**, son of Amyclas, the Spartan king. He was playing quoits with Apollo, when the wind drove the quoit of the sun-god against the boy's head, and killed him on the spot. From the blood grew the flower called hyacinth, which bears on its petals the words, "AI! AI!" ("alas! alas!").—*Grecian Fable*.

**Hyacinthe** (3 *syl.*), the daughter of Seigneur Géronte (2 *syl.*), who passed into Tarentum under the assumed name of

Pandolphe (2 *syl.*). When he quitted Tarentum, he left behind him his wife and daughter Hyacinthe. Octave (2 *syl.*), son of Argante (2 *syl.*) fell in love with Hyacinthe (supposing her surname to be Pandolphe), and Octave's father wanted him to marry the daughter of his friend, Seigneur Géronte. The young man would not listen to his father, and declared that Hyacinthe, and Hyacinthe alone, should be his wife. It was then explained to him that Hyacinthe Pandolphe was the same person as Hyacinthe Géronte, and that the choice of father and son were in exact accord.—Molière, *Les Fourberies de Scapin* (1671).

(In *The Cheats of Scapin*, Otway's version of this play, Hyacinthe is called "Clara," her father, Géronte, "Gripe," and Octave is Anglicized into "Octavian.")

*Hyacinthe* (*Father*), Charles Loyson, a celebrated pulpit orator and French theologian (1827– ).

**Hyder** (*El*), chief of the Ghaut Mountains; hero and title of a melodrama by Barrymore.

**Hyder Ali Khan Behauder**, the nawab of Mysore (2 *syl.*), disguised as the Sheik Hali.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

**Hydra** or *Dragon of the Hesperian Grove*. The golden apples of the Hesperian field were guarded by women called the Hesperidês, assisted by the hydra or dragon named Ladon.

Her flowery store

To thee nor Tempê shall refuse, nor watch  
Of wingéd hydra guard Hesperian fruits  
From thy free spoil.

Akenside, *Pleasures of Imagination*, i. (1744).

**Hydropsy**, personified by Thomson:

On limbs enormous, but withal unsound,  
Soft, swoln and wan, here lay pale Hydropsy—

## *Hypatia*

*A. Seifert, Artist*



*"A WOMAN of some five-and-twenty years, dressed in a simple old snow-white Ionic robe, falling to the feet and reaching to the throat. \* \* \* There might have seemed to us too much sadness in that clear grey eye: too much self consciousness in those sharp curved lips. \* \* \* But the glorious grace and beauty of every line of face and figure would have excused, even bidden, those defects. \* \* \* She has lifted her eyes: she is looking out with kindling countenance over the gardens of the Museum. She is talking to herself. Listen!*

*"'Yes. The statues there are broken. The libraries are plundered. The alcoves are silent. The oracles are dumb. And yet—who says that the old faith of heroes and sages is dead? The beautiful can never die. If the gods have deserted their oracles, they have not deserted the souls who aspired to them. If they have ceased to guide nations, they have not ceased to speak to their own elect. If they have cast off the vulgar herd, they have not cast off Hypatia!'"*

*Kingsley's "Hypatia."*





HYPATIA.



Unwieldy man; with belly monstrous round,  
For ever fed with watery supply,  
For still he drank, and yet was ever dry.  
*Castle of Indolence*, i. 73 (1748).

**Hymbercourt** (*Baron d'*), one of the duke of Burgundy's officers.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

**Hymen**, god of marriage; the personification of the bridal song; marriage.

Till Hymen brought his love-delighted hour,  
There dwelt no joy in Eden's rosy bower . . .  
The world was sad, the garden was a wild,  
And man, the hermit, sighed—till woman smiled.  
Campbell, *Pleasures of Hope*, ii. (1799).

**Hyndman** (*Master*), usher to the council-chamber at Holyrood.—Sir W. Scott, *The Abbott* (time, Elizabeth).

**Hypatia**. Beautiful and learned pagan, whose school of philosophy was celebrated in Alexandria in 415 A.D. She was torn to pieces in a church by a Christian mob, in the flower of her youth and beauty.—Charles Kingsley, *Hypatia* (1853).

**Hyperion**, the sun. His parents were Cælum and Tellus (*heaven and earth*). Strictly speaking, he was the father of the sun, but Homer uses the word for the sun itself.

When the might  
Of Hyperion from his noon-tide throne  
Unbends their languid pinions [i. e. *of the winds*].  
Akenside, *Hymn to the Naiads* (1767).

Blow, gentle Africus,  
Play on our poops, when Hyperion's son  
Shall couch in west.

*Fuimus Troes.*

Placat equo Persis radiis Hyperione sinctum.  
Ovid, *Fasti*, i, 385.

Shakespeare throws the accent on the antepenult: "Hyperion to a satyr" (*Hamlet*, act i. sc. 2). In this he is followed by almost all English poets, but as shown above, Akenside returns to the classical accent.

\*.\* Keats has left the fragment of a poem entitled *Hyperion*, of which Byron says: "It seems inspired by the Titans, and is as sublime as Æschylus."

**Hypnos**, god of sleep, brother of Oneiros (*dreams*) and Thanatos (*death*).

In every creature that breathes, from the conqueror, resting on a field of blood, to the nest-bird, cradled in its bed of leaves, Hypnos holds a sovereignty which nothing mortal can long resist.—Ouida, *Folle-Farine*, iii. 11.

**Hypochondria**, personified by Thomson:

And moping here, did Hypochondria sit,  
Mother of spleen, in robes of various dye . . .  
And some her frantic deemed, and some her  
deemed a wit.

*Castle of Indolence*, i. 75 (1748).

**Hypocrite** (*The*), Dr. Cantwell, in the English comedy by Isaac Bickerstaff, and Tartuffe in the French comedy by Molière. He pretends to great sanctity, but makes his "religion" a mere trade for getting money, advancing his worldly prospects, and for the better indulgence of his sensual pleasures. Dr. Cantwell is made the guest of Sir John Lambert (in French, "Orgon"), who looks on him as a saint, and promises him his daughter in marriage; but his mercenary views and his love-making to Lady Lambert being at length exposed, Sir John forbids him to remain in the house, and a tipstaff arrests him for a felonious fraud (1768).

**Hypocrites** (*The*). Abdallah ibn Obba and his partisans were so called by Mahomet.

*Hypocrites* (*The prince of*), Tiberius Cæsar (B.C. 42, 14 to A.D. 37).

**Hyppolito**. (See HIPPOLYTUS.)





**IACHIMO** [*Eák'.z.mo*], an Italian libertine. When Posthu'mus, the husband of Imogen, was banished for marrying the king's daughter, he went to Rome, and in the house of Philario the conversation fell on the fidelity of wives. Posthumus bet a diamond ring that nothing could change the fidelity of Imogen, and Iachimo accepted the wager. The libertine contrived to get into a chest in Imogen's chamber, made himself master of certain details, and took away with him a bracelet belonging to Imogen. With these vouchers, Iachimo easily persuaded Posthumus that he had won the bet, and Posthumus handed over to him the ring. A battle subsequently ensued, in which Iachimo and other Romans, with Imogen disguised as a page, were made prisoners, and brought before King Cymbeline. Imogen was set free, and told to ask a boon. She asked that Iachimo might be compelled to say how he came by the ring which he had on his finger, and the whole villainy was brought to light. Posthumus was pardoned, and all ended happily.—Shakespeare, *Cymbeline* (1605).

\*\*\* The tale of *Cymbeline* is from the *Decameron* of Boccaccio (day ii. 9), in which Iachimo is called "Ambrose," Imogen is "Zineura," her husband, Bernard "Lomellin," and Cymbeline is the "sultan." The assumed name of Imogen is "Fidelê," but in Boccaccio it is "Sicurano da Finale."

**Ia'go** (3 *syl.*), ancient of Othello, commander of the Venetian army, and husband of Emilia. Iago hated Othello, both because Cassio (a Florentine) was promoted to the lieutenantcy over his head, and also from a suspicion that the Moor had tampered with his wife; but he con-

cealed his hatred so artfully that Othello felt confident of his "love and honesty." Iago strung together such a mass of circumstantial evidence in proof of Desdemona's love for Cassio, that the Moor killed her out of jealousy. One main argument was that Desdemona had given Cassio the very handkerchief which Othello had given her as a love-gift; but in reality Iago had induced his wife Emilia to purloin the handkerchief. When this villainy was brought to light, Othello stabbed Iago; but his actual death is no incident of the tragedy.—Shakespeare, *Othello* (1611).

The cool malignity of Iago, silent in his resentment, subtle in his designs, and studious at once of his interest and his vengeance, . . . are such proofs of Shakespeare's skill in human nature as it would be vain to seek in any modern writer.—Dr. Johnson.

\*\*\* Bryon, speaking of John P. Kemble, says: "Was not his 'Iago' perfection—particularly the last look? I was close to him, and I never saw an English countenance half so expressive."

**Iambic Verse** (*The Father of*), Achil'ochos of Paros (B. C. 714–676).

**Ianthe** (3 *syl.*), in *The Siege of Rhodes*, by Sir William Davenant.

Mrs. Betterton was called "Ianthe" by Pepys, in his *Diary*, as having performed that character to his great approval. The old gossip greatly admired her, and praised her "sweet voice and incomparable acting."—W. C. Russell, *Representative Actors*.

**Ianthe** (3 *syl.*), to whom Lord Byron dedicated his *Childe Harold*, was Lady Charlotte Harley, who was only eleven years old at the time (1809).

**Ibe'ria's Pilot**. Christopher Columbus. Spain is called "Iberia" and the Spaniards the "Ibe'ri." The river *Ebro*

## *Ianthe*



*" Array thee, love, array thee ! love !  
In all thy best, array thee :  
The sun's below—the moon's above—  
And night and bliss obey thee.  
Put on thee all that's bright and rare,  
The zone, the wreath, the gem,  
Not so much gracing charms so fair  
As borrowing grace from them."*

*Thomas Moore's "The Summer Fete."*

school

and high and low water

Not so much trading business as last

As bearing grace from them."

1990

446

over 100,000 copies (The Factor of), a book  
by the author of "The Factor of".

Christ's Pilot, Christopher Cokum, said the river is called "Beria" and the stream is called "Pekin." The river *Abra*



IANTHE.



is a corrupt form of the Latin word *Iberus*.

Launched with Iberia's pilot from the steep,  
To worlds unknown, and isles beyond the deep.  
Campbell, *The Pleasures of Hope*, ii. (1799).

**Iblis** ("despair"), called Aza'zil before he was cast out of heaven. He refused to pay homage to Adam, and was rejected by God.—*Al Korán*.

"We created you, and afterwards formed you, and all worshipped except Eblis." . . . And God said unto him, "What hindered you from worshipping Adam, since I commanded it?" He answered, "I am more excellent than he. Thou hast created me of fire, but him of clay." God said, "Get thee down, therefore, from paradise . . . thou shalt be one of the contemptible."—*Al Korán*, vii.

**Ib'rahim** or **L'Illustre Bassa**, an heroic romance of Mdlle. de Scudéri (1641).

**Ice'ni** (3 *syl.*), the people of Suffolk, Norfolk, Cambridgeshire, and Huntingdonshire. Their metropolis was Venta (*Caistar near Norwich*).—Richard of Cirencester, *Chronicle*, vi. 30.

The Angles, . . . allured with . . . the fitness of the place

Where the Iceni lived, did set their kingdom down . . .

And the East Angles' kingdom those English did instile.

Drayton, *Polyolbion*, xvi. (1613).

**Ida Slater**, daughter of a charlatan calling himself Dr. Hull. She lends herself to his scheme of imposing her upon a rich, superstitious spinster as the materialization of her dead sister until the adopted mother's kindness and the girl's love for the dupe's nephew impel her to confession.—Edward Bellamy, *Miss Luddington's Sister* (1884).

**Idalia**, Venus; so called from *Idálum*,

a town in Cyprus, where she was worshipped.

**Iden** (*Alexander*), a poor squire of Kent, who slew Jack Cade, the rebel, and brought the head to King Henry VI., for which service the king said to him:

Iden, kneel down. Rise up a knight.  
We give thee for reward a thousand marks;  
And will that thou henceforth attend on us.  
Shakespeare, 2 *Henry VI.* act v. sc. 1 (1591).

**Idenstein** (*Baron*), nephew of General Kleiner, governor of Prague. He marries Adolpha, who turns out to be the sister of Meeta, called "The Maid of Mariendorpt."—S. Knowles, *The Maid of Mariendorpt* (1838).

**Idiot** (*The Inspired*), Oliver Goldsmith. So called by Horace Walpole (1728–1774).

**Idleness** (*The Lake of*). Whoever drank thereof grew instantly "faint and weary." The Red Cross Knight drank of it, and was readily made captive by Orgoglio.—Spenser, *Faëry Queen*, i. (1590).

**Idom'eneus** [*Idom'.e.nuce*], king of Crete. He made a vow when he left Troy, if the gods would vouchsafe him a safe voyage, to sacrifice to them the first living being that he encountered in his own kingdom. The first living object he met was his own son, and when the father fulfilled his vow, he was banished from his country as a murderer.

\*\* The reader will call to mind Jephthah's rash vow.—*Judges* xi.

Agamemnon vowed to Diana to offer up in sacrifice to her the most beautiful thing that came into his possession within the next twelve months. This was an infant daughter named Iphigeni'a; but Agamemnon deferred the offering till she was

full grown. The fleet, on its way to Troy, being wind-bound at Anlis, the prophet Calchas told Agamemnon that it was because the vow had not been fulfilled; accordingly Iphigenia was laid on the altar for sacrifice, but Diana interposed, carried the victim to Tauris, and substituted a hind in her place. Iphigenia in Tauris became a priestess of Diana.

\*\*\* Abraham, being about to sacrifice his son to Jehovah, was stayed by a voice from heaven, and a ram was substituted for the lad Isaac.—*Gen.* xxii.

**Idwal**, king of North Wales, and son of Roderick the Great. (See LUDWAL).

**Idyl** (*An Old Man's*). The old man dreams over a checquered life, since the golden days of the beautiful early summer weather, to the time when—

“We sit by our household fires together,  
Dreaming the dreams of long ago;  
Then it was balmy summer weather,  
And now the valleys are laid in snow;  
Iceicles hang from the slippery eaves;  
The wind blows cold—’tis growing late;  
Well, well! we have garnered all our sheaves,  
I and my darling, and we can wait.

Richard Realf (1866).

**Iger’na**, **Igerne** (3 *syl.*), or **Igrayne** (3 *syl.*), wife of Gorlois, duke of Tintag’il, in Cornwall. Igerne married Uther, the pendragon of the Britons, and thus became the mother of Prince Arthur. The second marriage took place a few hours after the duke’s death, but was not made public till thirteen days afterwards.—Sir T. Malory, *History of Prince Arthur* (1470).

**Ignaro**, foster-father of Orgoglio. The old dotard walked one way and looked another. To every question put to him, his invariable answer was, “I cannot tell.”—Spenser, *Faëry Queen* i. (1590).

\*\*\* Lord Flint, chief minister of state to

one of the sultans of India, used to reply to every disagreeable question, “My people know, no doubt; but I cannot recollect.”—Mrs. Inchbald, *Such Things Are* (1786).

The Italian witnesses summoned on the trial of Queen Charlotte, answered to almost every question, “non mi ricordo.”

\*\*\* The “Know-Nothings” of the United States, replied to every question about their secret society, “I know nothing about it.”

**Ignatius** (*Brother*), Joseph Leycester Lyne, monk of the order of St. Benedict.

**Ignatius** (*Father*), the Hon. and Rev. George Spencer, superior of the order of Passionists (1799–1864).

**Ignoge** (3 *syl.*), daughter of Pan’drasus of Greece, given as wife to Brute, mythical king of Britain. Spenser calls her “Inogene” (3 *syl.*), and Drayton “Innogen.”—Geoffrey, *British History*, i. 11 (1142).

**I. H. S.** In German, **I** [esus], **H** [eiland], **S** [eligmacher], i. e. *Jesus, Saviour, Sanctifier*. In Greek, **I** [ἰσους], ‘**H** [μετερος] Σ [ωτηρ], i. e. *Jesus, our Saviour*. In Latin, **I** [esus], **H** [ominum], **S** [alvator], i. e. *Jesus, Men’s Saviour*. Those who would like an English equivalent may adopt **J** [esus], **H** [eavenly] **S** [aviour].

The Latin equivalent is attributed to St. Bernardine of Sienna (1347).

**Ilderton** (*Miss Lucy and Miss Nancy*), cousins to Miss Vere.—Sir W. Scott, *The Black Dwarf* (time, Anne).

**Il’iad** (3 *syl.*), the tale of the siege of Troy, an epic poem in twenty-four books, by Homer. Menelāos, king of Sparta, received as a guest, Paris, a son of Priam, king of Troy. Paris eloped with Helen,





## *Ilse in the Farm-Stable*

*Paul Meyerheim, Artist*



*THE Professor walks about the farm-yard and through the stables in order to make himself intimate with the place.*

*"Amidst these thoughts the lowing of the cattle sounded agreeably from the stalls. Looking up, he saw a succession of maid-servants carrying pails filled with milk to the dairy. Before them went Ilse, in a simple morning dress; her fair hair shone in the sun like spun gold, and her step was brisk and lively as the early morn."*

*Freytag's "The Lost Manuscript."*

...and the member  
was singing by a voice  
...was substituted  
...and.

The witnesses summoned on the 17th of May (Charlotte) answered to almost every question, "non mi ricordo."

• The "Know-Nothings" of the United States, replied to every question about their secret society, "I know nothing about it."

Ignatius (Brother), Joseph Leicester  
 Nov. 31/88 of the order of St. Benedict.

*Immaculata* (Father), the Hon. and Rev. George Spangenberg of the order of Passionists (1799-1864).

and the other side

Ignoge (3 syl.), daughter of Pandrasus  
of Gemon, given as wife to Brute, mythi-  
cal ruler of the city. The poet calls her  
"Hazardous child of wine and May" "Inno-  
cent red tincture." *See* *Innogy*, l. 11

up, he says, in satisfaction of which-  
-the the finding of the soundly agree-

...the ...  
...the ...

Erstling, The Lost Manuscript.

[illegible]

I [sailor], H [harbour], S [saviour], i.e.  
 those who would be the English equivalent may adopt  
 I [sailor], H [heavenly] S [saviour].

The Latin equivalent is attributed to Bernardine of Siena (1347).

Waterton (Miss Lucy and Miss Nancy),  
 cousins to Miss Vere.—Sir W. Scott, The  
 ... Inverf (time, Anne).

1. The question of the  
 2. worked one way  
 3. to every question  
 4. as away as the  
 5. *Journal* (1971)  
 6. 1. The *Journal* (1971)

Third (3 *quid*), the tale of the siege of Troy at eight poems in twenty-four books, by Homer. Menelaos, king of Sparta, re-embarked to Greece. Paris, a son of Priam, king of Troy. Paris eloped with Helen.



ILSE IN THE FARM-STABLE.



his host's wife, and Menelaos induced the Greeks to lay siege to Troy, to avenge the perfidy. The siege lasted ten years, when Troy was taken and burned to the ground. Homer's poem is confined to the last year of the siege.

Book I. opens with a pestilence in the Grecian camp, sent by the sun-god to avenge his priest, Chrysês. The case is this: Chrysês wished to ransom his daughter, whom Agamemnon, the Greek commander-in-chief, kept as a concubine, but Agamemnon refused to give her up; so the priest prayed to Apollo for vengeance, and the god sent a pestilence. A council being called, Achillês upbraids Agamemnon as the cause of the divine wrath, and Agamemnon replies he will give up the priest's daughter, but shall take instead Achillês' concubine. On hearing this, Achillês declares he will no longer fight for such an extortionate king, and accordingly retires to his tent and sulks there.

II. Jupiter, being induced to take the part of Achillês, now sends to Agamemnon a lying dream, which induces him to believe that he shall take the city at once; but in order to see how the soldiers are affected by the retirement of Achillês, the king calls them to a council of war, asks them if it would not be better to give up the siege and return home. He thinks the soldiers will shout "no" with one voice; but they rush to their ships, and would set sail at once if they were not restrained by those privy to the plot.

III. The soldiers, being brought back, are then arrayed for battle. Paris proposes to decide the contest by single combat, and Menelaos accepts the challenge. Paris, being overthrown, is carried off by Venus, and Agamemnon demands that the Trojans shall give up Troy in fulfillment of the compact.

IV. While Agamemnon is speaking, Pandärus draws his bow at Menelaos and wounds him, and the battle becomes general.

V. Pandarus, who had violated the truce, is killed by Diomed.

VI. Hector, the general of the Trojan allied armies, recommends that the Trojan women in a body should supplicate the gods to pardon the sin of Pandarus, and in the meantime he and Paris make a sally from the city gate.

VII. Hector fights with Ajax in single combat, but the combatants are parted by the heralds, who declare it a drawn battle; so they exchange gifts and return to their respective tents.

VIII. The Grecian host, being discomfited, retreats; and Hector prepares to assault the enemy's camp.

IX. A deputation is sent to Achillês, but the sulky hero remains obdurate.

X. A night attack is made on the Trojans by Diomed and Ulyssês;

XI. And the three Grecian chiefs (Agamemnon, Diomed, and Ulyssês) are all wounded.

XII. The Trojans force the gates of the Grecian ramparts.

XIII. A tremendous battle ensues in which many on both sides are slain.

XIV. While Jupiter is asleep, Neptune interferes in the quarrel in behalf of the Greeks;

XV. But Jupiter rebukes him, and Apollo, taking the side of the Trojans, puts the Grecians to a complete rout. The Trojans, exulting in their success, prepare to set fire to the Grecian camp.

XVI. In this extremity, Patroclos arrays himself in Achillês' armor, and leads the Myrmidons to the fight; but he is slain by Hector.

XVII. Achillês is told of the death of his friend,

XVIII. Resolves to return to the battle;

XIX. And is reconciled to Agamemnon.

XX. A general battle ensues, in which the gods are permitted to take part.

XXI. The battle rages with great fury, the slaughter is frightful; but the Trojans, being routed, retreat into their town, and close the gates.

XXII. Achillês slays Hector before he is able to enter the gates, and the battle is at an end. Nothing now remains but

XXIII. To burn the body of Patroclos, and celebrate the funeral games.

XXIV. Old Priam, going to the tent of Achillês, craves the body of his son Hector; Achillês gives it up, and the poem concludes with the funeral rites of the Trojan hero.

\*\*\* Virgil continues the tale from this point. Shows how the city was taken and burnt, and then continues with the adventures of Æne'as, who escapes from the burning city, makes his way to Italy, marries the king's daughter, and succeeds to the throne. (See *ÆNEID*).

*Iliad* (The French), *The Romance of the Rose* (q.v.).

*Iliad* (The German), *The Nibelungen Lied* (q.v.).

*Iliad* (The Portuguese), *The Lusiad* (q.v.).

*Iliad* (The Scotch), *The Epigoniad*, by William Wilkie (q.v.).

**Iliad of Old English Literature**, "The Knight's Tale" of Palämon and Arcite (2 syl.) in Chaucer's *Canterbury Tales* (1388).

**Illuminated Doctor** (*The*), Raymond Lully (1235-1315).

John Tauler, the German mystic, is so called also (1294-1361).

**Imis**, the daughter and only child of an island king. She was enamoured of her cousin Philax. A fay named Pagan loved her, and, seeing she rejected his suit, shut up Imis and Philax in the "Palace of Revenge." This palace was of crystal, and contained everything the heart could desire except the power of leaving it. For a time Imis and Philax were happy enough, but after a few years they longed as much for a separation as they had once wished to be united.—Comtesse D'Aunoy, *Fairy Tales* ("Palace of Revenge," 1682).

**Imlac of Goiama**, near the mouth of the Nile; the son of a rich merchant. Imlac was a great traveller and a poet, who accompanied Rasselas in his rambles, and returned with him to the "happy valley."—Dr. Johnson, *Rasselas* (1759).

**Immo and Hildegard**. As the sun went down, it threw its golden light over the heights on which the Idisburg stands. The old tower glowed, bathed in the many-colored light, and the branches of the bramble-berry overspread the low wall of the castle with a net work of purple and gold. In the lower portion of the enclosed court, the children of the townspeople, brought there by their parents, were shouting and calling in their play. On the highest point within the castle wall, stands a linden tree, that makes a thick arbor, with its broad leaves reaching nearly to the ground. It was a lovely spot. Wild hare-bells bloomed in its light shade, and little butterflies fluttered here and there. The birds gathered their young ones together in the sheltering branches of the tree, and the crickets chirped in chorus to the note of the feathered songsters. Here sat Hildegard, the count's daughter, her hands folded in

## *Immo and Hildegard*

H. Kaulbach, Artist



*"AS the sun went down, it threw its golden light over the heights on which the Ingeborg stands. On the highest point within the castle wall stands a linden-tree that makes a thick arbor with its broad leaves. Here sat Hildegard, the Count's daughter, her hands folded in her lap as she looked down into the valley. Her lips stirred, and as softly she sang the words of a holy hymn, it seemed to her that her song was echoed from above her in the tree. 'I am lying here above thee on the green leaves,' came down to her from overhead, and at the same instant Immo thrust his head quickly out, and throwing his arm about her neck, he kissed her."*

*Gustav Freytag's "The Wren's Nest."*

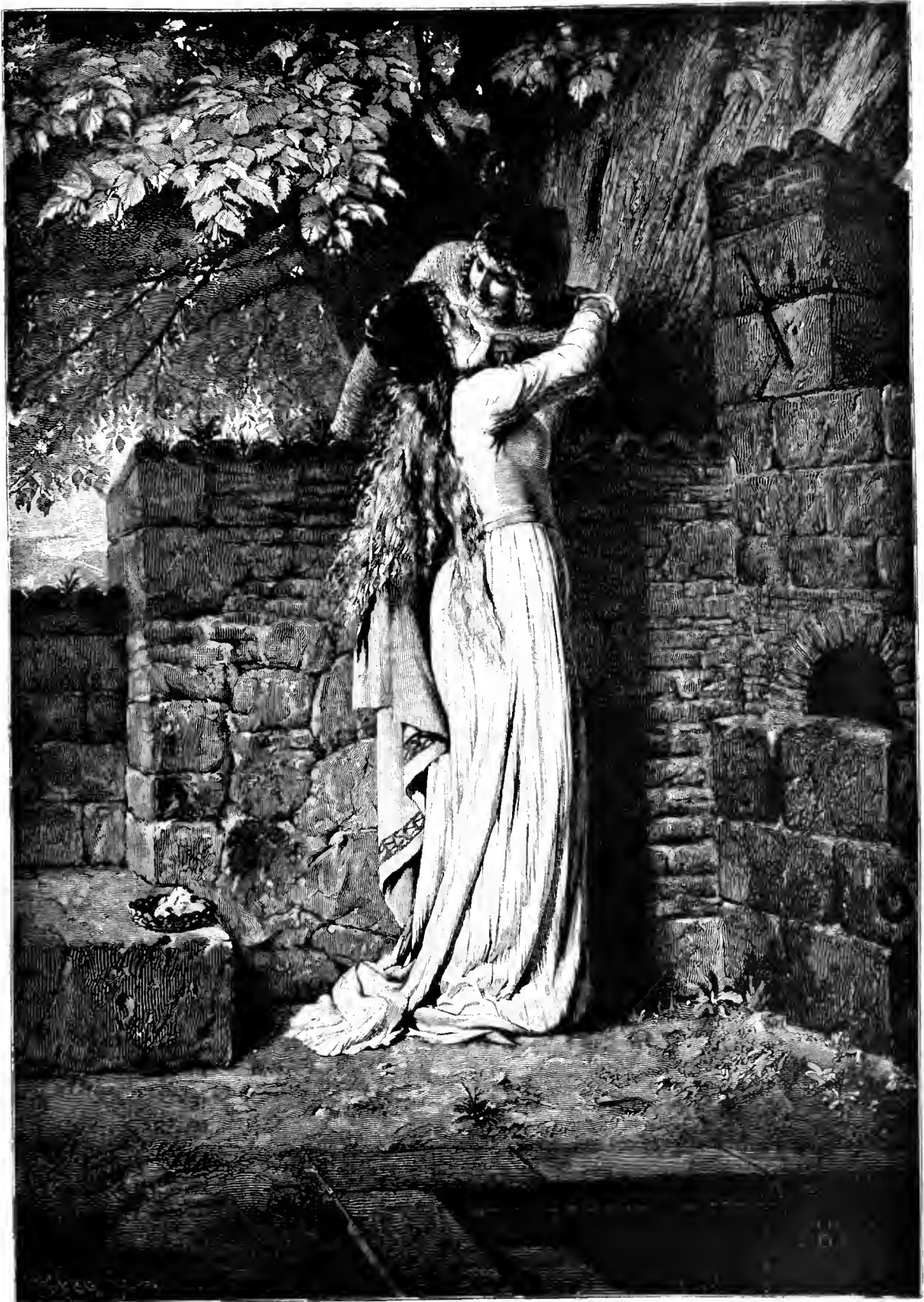


## HILDEGARD

daughter and only child of  
She was enamoured of  
A boy named Pagan  
She rejected his  
and Philax in the  
of "Reverend". This palace was  
and everything the  
power of  
and Philax  
but after a few years  
as much for a separation as  
and one wished to be united—

*Hildegard, Fairy Tales ("Palace")*  
1882, 1883.  
Black, a black M.

of Goiana, near the mouth  
the son of a rich merchant.  
and a poet,  
in his rambles,  
to the "happy  
(1759).  
the sun  
the night over  
stands.  
in the  
of  
of purple  
of the  
of the town-  
by their parents,  
and calling in their play.  
within the castle  
that makes a  
reaching  
It was a lovely  
bloomed in its light  
butterflies fluttered here  
The birds gathered their  
in the sheltering  
and the crickets  
to the note of the  
Here sat Hildegard,  
her hands folded in



IMMO AND HILDEGARD.



her lap as she looked down into the valley, over the fields of heather, over the forest trees, and over the rolling hills, far into the distance, where earth and sky seemed to melt together in the evening glow. At a respectful distance, some old serving-men, who had been sent up there for her protection, were lying on the ground, but their backs were turned to the maiden as they looked down to the Main, and pointed out to one another the border towns of the enemy, descried under the light clouds. Where Hildegard sat all was still; only a few sounds from the bustling camp made their way up to her. From one side came the lowing of the cows, and every now and then a hoof drew nearer, and the leaves of her tree were pulled about, and there was a crackling and a rustling in the branches. Hildegard turned and scared away the intruders, but they came back again, and the maiden at last forgot in her dreaming her dainty-mouthed visitors.

Her lips stirred, and softly sounded the words of a holy hymn, as she sang:

Audi, benigne Conditor,  
Nostras preces cum fletibus  
Hear, Kind Creator,  
Our prayers and our weeping.

But, in her singing, her thoughts dwelt less on the Creator than on a certain suppliant who, only a few weeks before, had repeated these same words to her in jest. And while she sang, and with clear eyes looked straight before her, it seemed to her that her song was echoed from above her in the tree. She stopped singing; then there was a rustling in the branches, and through the whispering of the leaves, she heard the same air repeated above her head, but to other words; and she heard from the height:

Rana coaxit suaviter  
In foliis viridibus.

The frog croaks softly  
In the green herbage.

Hildegard sat motionless; a smile hovered about her mouth, and a deep blush suffused her cheek; but she dared not risk looking up, for fear lest the pleasant dream should be ended. "Is it thou, my comrade?" she softly murmured. But hardly had she spoken before she repented the too familiar speech.

"I am lying her above thee, in the green leaves," sounded back to her from overhead. "Right comfortable is my bed on the strong branch; look upward, if so please thee, that I may once more see those large eyes of thine, since it is they that have brought me hither."

The maiden sprang lightly up, and turned toward the branch. In the same instant Immo thrust his head quickly out, and clinging to the branch with one hand he threw the other round her neck, and kissed her on the mouth. "Good day, comrade," he said. "That is what I made up my mind to do, and I have done it!" He looked out once more from his hiding-place, and gazed tenderly upon her blushing cheek.—Gustav Freytag, *The Wrens' Nest*.

**Immortal Four of Italy** (*The*): Dant  (1265–1321), Petrarch (1304–1374), Ariosto (1474–1533), and Ta so (1544–1595).

The poets read he o'er and o'er,  
And most of all the Immortal Four  
Of Italy.

Longfellow, *The Wayside Inn*, (prelude).

**Imogen**, daughter of Cym'beline (3 *syl.*), king of Britain, married clandestinely Posthumus Leon tus; and Posthumus, being banished for the offence, retired to Rome. One day, in the house of Philario, the conversation turned on the merits of wives, and Posthumus bet his diamond ring that nothing could

tempt the fidelity of Imogen. Iachimo accepted the wager, laid his plans, and after due time induced Posthumus to believe that Imogen had played false, showing, by the way of proof, a bracelet, which he affirmed she had given him; so Posthumus handed over to him the ring given him by Imogen at parting. Posthumus now ordered his servant Pisanio to inveigle Imogen to Milford Haven, under pretence of seeing her husband, and to murder her on the road; but Pisanio told Imogen his instructions, advised her to enter the service of Lucius, the Roman general in Britain, as a page, and promised that he would make Posthumus believe that she was dead. This was done; and not long afterwards a battle ensued, in which the Romans were defeated, and Lucius, Iachimo, and Imogen were taken prisoners. Posthumus also took part in the battle, and obtained for his services the royal pardon. The captives being brought before Cymbeline, Lucius entreated the king to liberate Imogen. The petition was not only granted, but Imogen was permitted, at the same time, to ask a boon of the British king. She only begged that Iachimo should inform the court how he came by the ring he was wearing on his finger. The whole villainy was thus revealed, a reconciliation took place, and all ended happily. (See ZINEURA.)—Shakespeare, *Cymbeline* (1605).

**Im'ogine** (*The Fair*), the lady betrothed to Alonzo "the Brave," and who said to him, when he went to the wars: "If ever I marry another, may thy ghost be present at the bridal feast, and bear me off to the grave." Alonzo fell in battle; Imogine married another; and, at the marriage feast, Alonzo's ghost, claiming

the fulfilment of the compact, carried away the bride.—M. G. Lewis, *Alonzo the Brave and the Fair Imogine* (1795).

**Imogine** (*The lady*), wife of St. Aldobrand. Before her marriage she was courted by Count Bertram, but the attachment fell through, because Bertram was outlawed and became the leader of a gang of thieves. It so happened one day that Bertram, being shipwrecked off the coast of Sicily, was conveyed to the castle of Lady Imogine, and the old attachment revived on both sides. Bertram murdered St. Aldobrand; Imogine, going mad, expired in the arms of Bertram; and Bertram killed himself.—C. Maturin, *Bertram* (1816).

**Imoin'da** (3 syl.), daughter of a white man who went to the court of Angola, changed his religion, and grew great as commander of the forces. His daughter was married to Prince Oroonoko. Soon afterwards the young prince was trapped by Captain Driver, taken to Surinam, and sold for a slave. Here he met his young wife, whom the lieutenant-governor wanted to make his mistress, and Oroonoko headed a rising of the slaves. The end of the story is that Imoinda slew herself; and Oroonoko, having stabbed the lieutenant-governor, put an end to his own life.—Thomas Southern, *Oroonoko* (1696).

**Impertinent** (*The Curious*), an Italian, who, to make trial of his wife's fidelity, persuades his friend to try and seduce her. The friend succeeds in winning the lady's love, and the impertinent curiosity of the husband is punished by the loss of his friend and wife too.—Cervantes, *Don Quixote*, I. iv. 5 (an episode, 1605).

## *Imogen in the Cave*



*T. Graham, Artist*

*D. I. Desvachez, Engraver*

**E**NTER *Belarius, Guiderius and Arviragus.*  
*Belarius*

*"I am thoroughly weary.*

*Arviragus*

*I am weak with toil, yet strong in appetite.*

*Guiderius*

*There is cold meat i' the cave: we'll browse on that,  
Whilst what we have killed be cooked.*

*Belarius*

*Stay, come not in. (Looking in.)  
But that it eats our victuals, I should think  
Here were a fairy.*

*Guiderius*

*What's the matter, sir?*

*Belarius*

*By Jupiter, an angel! or, if not,  
An earthly paragon! Behold divineness  
No elder than a boy.*

*Imogen*

*Good masters, harm me not;  
Before I entered here, I called; and thought  
To have begged or bought what I have took. Good troth,  
I have stolen naught; nor would not, though I had found  
Gold strewed i' the floor. Here's money for my meat:  
I would have left it on the board so soon  
As I had made my meal and parted  
With prayers for the provider."*

*Shakespeare's "Cymbeline."*

...the fact carried  
...in 1715.



...St. Aldo-  
...she was  
...the attach-  
...Bertram was  
...a gang  
...day that  
...the coast  
...to the castle of  
...the old attachment  
...murdered  
...mad, ex-  
...and Ber-  
...Maturia, Bertram  
...Bertram

...a white  
...Angola,  
...great as

...the matter of  
...Bertram  
...Bertram  
...the slaves,  
...Incinola slew  
...stabbed  
...an end to his  
...Orconoko

...To have  
...an Italian,  
...his wife's fidelity,  
...and seduced her.  
...the lady's  
...of the  
...of his  
...Don





IMOGEN IN THE CAVE.

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